The

ENGLISH MADRIGAL SCHOOL

Edited by

EDMUND H. FELLOWES

VOL. VII.

JOHN WILBYE

SECOND SET

OF

MADRIGALS

LONDON
STAINER & BELL, LTD.
58, Berners Street, Oxford Street, W.
MADE IN ENGLAND

THE

ENGLISH MADRIGAL SCHOOL

Transcribed, Scored and Edited by

EDMUND HORACE FELLOWES

VOL. VII.

JOHN WILBYE

Second Set of

MADRIGALS

TO

3. 4. 5. and 6 Voices

(Published in 1609)

LONDON:

STAINER AND BELL, LTD.,

58, BERNERS STREET, OXFORD STREET, W.

SECOND EDITION (REVISED)

1920

PREFACE TO VOLUME VII.

IT has not been thought necessary to reprint in each volume of this Series the full explanation of the methods adopted by the Editor, especially as the Preface to Volume I. is published separately, and can be obtained separately by those who have not a copy of that volume. It is very important, however, to emphasize that a thorough grasp of the principles which are explained in detail in that treatise is absolutely indispensable for a clear understanding and practical use of this Edition, and particular attention is directed to the paragraph on Rhythm and Barring.

The musical illustrations there employed are drawn exclusively from the works of Thomas Morley, but the principles which they illustrate apply to the whole of this Series.

The following points are fully dealt with under separate headings :—

1. Clefs.
2. Words.
3. Expression.
4. Rhythm and Barring.
5. Repeat Marks.
6. Time-signatures.
7. Key-signatures.
8. Accidentals.
9. Pianoforte Score.

Though I have used every endeavour to reproduce an accurate version of the original text throughout this Series, I am aware that in a work of this magnitude it is almost inevitable that some misprints should escape detection in reading the proofs. I shall be glad to have any such misprints brought to my notice, so that they may be corrected in future editions. I shall also welcome any information as to the authorship of any of the lyrics and sonnets not hitherto identified.

For a full account of John Wilbye reference may be made to the Preface of Volume VI. of this Series.

The Second Set of Wilbye's madrigals was published in 1609, eleven years after his first Set. During the period that had intervened, a great and almost revolutionary development had taken place in the principles of harmonic treatment. A careful comparison of the two Sets shows occasional traces of the influence of this development upon Wilbye's work, even though he confined himself, as a true madrigal writer, to the strict contrapuntal style.

EDMUND H. FELLOWES,

The Cloisters, Windsor Castle,

April, 1914.

LYRICS AND SONNETS

SET TO MUSIC BY

JOHN WILBYE

In his Second Set of Madrigals; published in 1609.

I.

Come shepherd swains, that wont to hear me sing,
Now sigh and groan.
Dead is my love, my hope, my joy, my spring,
Dead, dead and gone.

O she that was your summer's Queen,
Your day's delight,
Is gone and will be no more seen;
O cruel spite.

Break all your Pipes that wont to sound
With pleasant cheer,
And cast yourselves upon the ground
To wail my dear.

Come Shepherd swains, Come Nymphs and all a row
To help me cry,
Dead is my love. And, seeing she is so,
Lo now I die.

II.

Flourish ye hillocks, set with fragrant flowers,
So graced with her deity,
Whose eyes bedew you with their pearled showers,
Bewailing love's impiety.
Happy are ye, be prodigal disposed,
Disdain not Love's lamenting,
Let me but kiss those steps where she reposed,
To ease my heart's tormenting.
Then while she flies me, here I lie and languish,
Sounding my sorrows tuned in notes of anguish.

III.

Ah, cruel Amarillis, since thou tak'st delight
To hear the accents of a doleful ditty,
To triumph still without remorse or pity,
I loathe this life, Death must my sorrows right.
And, lest vain hope my miseries renew,
Come quickly Death,
Reave me of breath.
Ah, cruel Amarillis, adieu, adieu.

IV.

So light is love, in matchless beauty shining,
    When she revisits Cypris' hallowed bowers,
Two feeble doves, harnessed in silken twining,
    Can draw her chariot midst the Paphian flowers.
Lightness to Love, how ill it fitteth!
So heavy on my heart she sitteth.

V.

As fair as morn, as fresh as May
A pretty grace in saying Nay;
Smil'st thou sweet heart? then sing and say
                Ta na na no.
But O that love-enchanting eye,
Lo here my doubtful doom I try:
Tell me my sweet, live I or die?
She smiles. She frowns. Ay me, I die.

VI.

O what shall I do, or whither shall I turn me?
Shall I make unto her eyes? O no they'll burn me.
Shall I seal up my eyes and speak my part?
Then in a flood of tears I drown my heart.
For tears being stopped will swell for scope,
Though they o'erflow love, life, and hope.
            By beauty's eye
            I'll choose to die.

    At thy feet I fall
        Fair creature rich in beauty,
    And for pity call,
        O kill not love and duty.
Let thy smooth tongue fan on my sense thy breath
To stay thine eyes from burning me to death.
    But if mercy be exiled
    From a thing so fair compiled,
            Then patiently
            By thee I'll die.

VII. & VIII.

I live, and yet methinks I do not breathe;
I thirst and drink; I drink and thirst again;
I sleep, and yet I dream I am awake;
I hope for that I have; I have and want;
I sing and sigh; I love and hate at once.
    O tell me restless soul, what uncouth jar
    Doth cause such want in store, in peace such war?

VIII.

Risposta (to No. 7).

There is a Jewel which no Indian mines
Can buy, no chimic Art can counterfeit:
It makes men rich in greatest poverty,
Makes water wine, turns wooden cups to gold,
The homely whistle to sweet music's strain.
    Seldom it comes; to few from heaven sent,
    That much in little, all in nought, Content.

IX.

When Cloris heard of her Amyntas dying,
She grieved then for her unkind denying.
Oft sighing sore, and with a heart unfeigned,
I die, I die, I die, she thus complained.
    Whom when Amyntas spied
    Then both for joy out-cried,
    I love, I love sweet Cloris' eye,
    And I Amyntas till I die.

X.

    Happy streams whose trembling fall
        With still murmur softly gliding;
    Happy birds, whose chirping call
        With sweet melody delighting,
    Hath moved her flinty and relentless heart
        To listen to your harmony,
    And sit securely in these Downs apart,
        Enchanted with your melody.
    Sing on and carol forth your glee,
    She grants you leave her rays to see.
    Happy were I, could love but so delight her,
    But aye, alas, my Love doth still despite her.

XI.

Change me, O heavens, into the Ruby stone
    That on my Love's fair locks doth hang in gold.
Yet leave me speech to her to make my moan,
    And give me eyes her beauties to behold.
Or if you will not make my flesh a stone,
Make her hard heart seem flesh that now seems none.

XII.

Love me not for comely grace,
For my pleasing eye or face;
Nor for any outward part
No, nor for my constant heart;

For those may fade or turn to ill,
        So thou and I shall sever.
    Keep therefore a true woman's eye,
    And love me still, but know not why.
So hast thou the same reason still
        To dote upon me ever.

XIII.

Fly not so swift, my dear, behold me dying,
If not a smiling glance for all my crying,
    Yet kill me with thy frowns.
The Satyrs o'er the lawns full nimbly dancing,
Frisk it apace to view thy beauty's glancing.
    See how they coast the downs.
Fain wouldst thou turn and yield them their delight,
But that thou fear'st lest I should steal a sight.

XIV.

I love, alas, alas, yet am not loved,
For cruel she to pity is not moved.
My constant love with scorn she ill rewardeth,
Only my sighs a little she regardeth,
Yet more and more the quenchless fire increaseth,
Which to my greater torment never ceaseth.

XV.

As matchless beauty thee a Phœnix proves
Fair Leonilla, so thy sour-sweet loves.
For when young Acon's eye thy proud heart tames,
Thou diest in him, and livest in my flames.

XVI.

Happy, O happy he, who not affecting
    The endless toils attending worldly cares,
With mind reposed, all discontents rejecting,
    In silent peace his way to heaven prepares;
Deeming his life a Scene, the world a Stage,
Whereon man acts his weary Pilgrimage.

XVII.

(*the first part.*)

Sweet honey-sucking Bees, why do you still
    Surfeit on Roses, Pinks, and Violets,
As if the choicest Nectar lay in them
    Wherewith you store your curious cabinets?
Ah make your flight to Melisuaviae's lips:
    There may you revel in Ambrosian cheer,
Where smiling Roses and sweet Lilies sit,
    Keeping their spring-tide graces all the year.

XVIII.

(*the second part.*)

Yet, sweet, take heed, all sweets are hard to get;
Sting not her soft lips, Oh beware of that:
For if one flaming dart come from her eye,
Was never dart so sharp, ah then you die!

XIX.

All pleasure is of this condition,
It pricks men forward to fruition,
But if enjoyed, then like the humming Bee,
The honey being shed, away doth flee;
But leaves a sting, that wounds the inward heart
With gnawing grief and never-ending smart.

XX.

Oft have I vowed how dearly I did love thee,
And oft observed thee with all willing duty,
Sighs have I sent, still hoping to remove thee,
Millions of tears I tendered to thy beauty.

Yet thou, of sighs and silly tears regardless,
Suff'rest my feeble heart to pine with anguish,
Whilst all my barren hopes return rewardless,
My bitter days do waste, and I do languish.

XXI.

(*the first part.*)

Down in a valley, as Alexis trips,
Daphne sat sweetly sleeping,
Soon as the wanton touched her ruddy lips
She nicely falls a weeping.

The wag full softly lifts her,
And to and fro he sifts her.
But when nor sighs nor kisses moved her pity,
With plaints he warbles forth this mournful ditty.

XXII.

(*the second part.*)

Hard destinies are Love and Beauty parted!
Fair Daphne so disdainful!
Cupid, thy shafts are too unjustly darted,
Fond Love, thy wounds be painful.

But sith my lovely Jewel
Is proved so coy and cruel,
I'll live and frolic in her beauty's treasure,
But languish, faint, and die, in her displeasure.

XXIII.

Weep, weep, mine eyes, my heart can take no rest;
Weep, weep, my heart, mine eyes shall ne'er be blest;
Weep eyes, weep heart, and both this accent cry,
A thousand thousand deaths I die, I die.

Cruel Fortune, to die I fear not,
Death, now do thy worst, I care not!
I hope when I am dead in Elysian plain
To meet, and there with joy we'll love again.

XXIV.

There where I saw her lovely beauty painted,
    Where Venus-like my sacred Goddess shineth,
There with precellent object mine eyes fainted,
    That fair but fatal star my dole divineth.

As soon as morning in her light appeareth
Her sweet salute my mind o'erclouded cleareth;
When night again the days delight bereaveth,
My heart's true sacrifice she quick receiveth.
But night and day she craftily forsakes me,
To tedious day, to loathsome night betakes me.

XXV.

Ye that do live in pleasures plenty,
    And dwell in Music's sweetest Airs,
Whose eyes are quick, whose ears are dainty,
    Not clogged with earth or worldly cares,
Come sing this song, made in Amphion's praise,
Who now is dead, yet you his fame can raise.

Call him again, let him not die,
    But live in Music's sweetest breath;
Place him in fairest memory,
    And let him triumph over death.
O sweetly sung, his living wish attend ye.
These were his words, "The mirth of heaven God send ye."

XXVI.

A silly Sylvan kissing heaven-born fire,
Scorched his lips for his so fond desire.
I, not so fond, but gazed whilst such fire burned,
And all my heart straight into flames was turned.

The Sylvan justly suffered for his kiss,
His fire was stolen, and stolen things go amiss.
But I alas unjustly, for to have her
Her heavenly fire the Gods and Graces gave her.

XXVII.

O wretched man, why lov'st thou earthly life,
    Which nought enjoys but cares and endless trouble?
What pleasure here but breeds a world of grief?
    What hour's ease that anguish doth not double?
No earthly joys but have their discontents.
Then loathe that life which causeth such laments.

XXVIII.

(*the first part.*)

Where most my thoughts, there least my eye is striking;
    Where least I come, there most my heart abideth;
Where most I love, I never show my liking;
    From what my mind doth hold, my body flydeth.
I careless seem where most my care dependeth;
A coy regard, where most my soul attendeth.

XXIX.

(*the second part.*)

Despiteful thus unto myself I languish,
    And in disdain myself from joy I banish.
These secret thoughts enwraps me so in anguish
    That life I hope will soon from body vanish,
And to some rest will quickly be conveyed,
That on no joy while so I lived hath stayed.

XXX.

Ah cannot sighs, nor tears, nor aught else move thee
To pity me, who more than life do love thee?
O cruel fates, see now away she's flying,
And fly she will, alas, and leave me dying.
Farewell most fair, farewell yet more disdainful,
Was never grief like mine, nor death more painful.

XXXI.

Draw on sweet night! best friend unto those cares,
    That do arise from painful melancholy;
My life so ill, through want of comfort, fares,
    That unto thee I consecrate it wholly.

Sweet night draw on! My griefs, when they be told
    To shades and darkness, find some ease from paining,
And while thou all in silence dost enfold,
    I then shall have best time for my complaining.

XXXII.

Stay, Corydon, thou swain,
    Talk not so soon of dying.
What though thy heart be slain?
    What though thy love be flying?

She threatens thee but dares not strike,
Thy Nymph is light and shadow-like:
For if thou follow her, she'll fly from thee,
But if thou fly from her, she'll follow thee.

XXXIII.

O softly drop, mine eyes, lest you be dry,
And make my heart with grief to melt and die.
Now pour out tears apace,
Now stay. O heavy case,
Alas, O sour-sweet woe,
O grief, O joy, why strive you so?
Can pains and joys at once consent?
Then sigh and sing, rejoice, lament.
O passions strange and violent!
Was never poor wretch so sore tormented?
Nor joy nor grief can make my heart contented;
For while with joy I look on high,
Down, down I fall with grief and die.

XXXIV.

Long have I made these hills and valleys weary
With noise of these my cries that fill the air.
She only who should make me merry
Hears not my prayer,
That I alas, misfortune's son and heir,
Hope in none other hope but in despair.
If thus my death may please thee,
Then die I will to ease thee.
Yet if I die the world will thee control
And write upon my tomb, "O sweet departure
Lo here lies one (Alas poor soul)
A true Love's Martyr."

NOTES.

It is possible that Wilbye wrote his own words. Except in the case of adaptations, the authorship of the words has in no instance been identified as yet. Bullen quotes from the lyrics in the two Wilbye Sets in terms that imply his authorship; but, in the absence of more definite evidence, the idea must still be regarded as in the nature of a speculation.

XVII. and XVIII.—Words adapted from the "Basia" of Everaerts, or Johannes Secundus, the Dutch statesman and poet (1511-1536).

XXV.—Thomas Oliphant suggested that this madrigal was written in memory of Thomas Morley. There is no evidence whatever to support his suggestion, though the idea is not an impossible one.

XXVI.—A frequent conceit in Elizabethan sonnets. Compare a sonnet by Sir Edward Dyer beginning "Prometheus when first from heaven high." [See Lee's Eliz. Sonnets i. 118.]

XXIX.—line 3. *enwraps*. See note in Vol. V. on Sonnet xii., line 2, as to the use of the third person singular of the verb in the place of the plural.

THE SECOND SET

OF

MADRIGALES

TO

3. 4. 5. and 6. parts
apt both for Voyals and
Voyces.

Newly Composed

BY

IOHN WILBYE

1609

LONDON
Printed by *Tho. Este* alias *Snodham*, for *Iohn Browne*, and are to be sould at his shop in
S. Dunstones Churchyard in Fleetstreet.

TO THE MOST NOBLE
and Vertuous Lady, the Lady
Arbella Stuart

MADAME.

The deepe understanding you have in all the Arts, and perticular excellency in this of Musicke, doth by a certaine kinde of right, challenge the Dedication of the better sort of Labours in that Facultie; especially in these times when Musicke sits solitary among her sister Sciences, and (but for your Honour) often wants the fortune to be esteemed (for so she is worthy) even among the worthyest. But besides that generall right, my true and zealous devotion long since desirous to expresse it selfe in any humble dutie to your Honour, and borne up by the daily experience of your most Noble and singular disposition, hath never thought upon other Patron for this work, then your Honour, whose never-failing Judgement in the depth of Musicke, I do wish might be pleased with some of these; which happinesse if they attaine, I know not what judgement can avow to mislike them. Howsoever they behave themselves, I humbly beseech your Honour, to beleeve this truth; that they are the sincere oblations of a heart ever prepared for your service. And so with all humble and due reverence done to your Honour, I beseech the Almighty to make you in all the passages of your life truely happy, as you are in the worlds true opinion vertuous.

Your Honours most humbly
devoted and obliged
IOHN WILBYE.

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John Wilbye's

Second Set of Madrigals.

(1609)

Edited by EDMUND H. FELLOWES.

No 1. COME SHEPHERD SWAINS.

Not fast.

SOPRANO. (CANTUS.)

Come shep - herd swains that wont to

SOPRANO. (ALTUS.)

Come shep - herd swains that wont to

ALTO or TENOR. (BASSUS.)

Come shep - herd swains that wont to

PIANOFORTE. *(For rehearsal only.)*

hear me sin, Now sigh and groan, Dead

hear me sing, Now sigh and groan, Dead is my

hear me sing, Now sigh and groan, Dead is my

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f

— is my love, my hope, my joy, Dead — is my love, my

love, my hope, my joy, — my spring,

love, my hope, my joy, my spring,

f

dim. *p*

hope, my joy, my spring, — Dead, dead and gone, dead—

f *mf* *molto dim.* *p*

Dead, dead and gone, dead — is my love, my hope, my joy, my spring, Dead

f *dim.* *p*

Dead is my love, my hope, my joy, my spring. Dead,

mf

— is my love, my hope, my joy, my spring, O she that was your

mf

is my love, my hope, my joy, my spring, O she that was your

mf

dead — and gone, O she that was your

mf

cresc. *f* *p*

sum - mer's Queen your day's de - light, is gone and will no

cresc. *f* *p*

sum - mer's Queen your day's de - light, is gone and will no

cresc. *f* *p*

sum - mer's Queen your day's de - light, is gone and will no

cresc. *f* *p*

f

more be seen, O cru - el spite, Break

f

more be seen, O cru - el spite, Break all

f

more be seen, O cru - el spite, Break all your

f

dim.

all your Pipes that wont to

dim.

your Pipes that wont to sound, break all your Pipes that wont to

dim.

Pipes that wont to sound, break all your Pipes that wont to

dim.

sound with plea - - - sant cheer, And

sound, that wont to sound with plea - sant cheer, And

sound with plea - - - - sant cheer, And cast your-

cast your - selves up - on the ground to wail my dear, to

cast your - selves up - on the ground to wail my dear, to

-selves up - on the ground to wail my

wail my dear, Come shep - herd swains, Come Nymphs and

wail my dear, Come shep - herd swains, Come Nymphs and

dear, Come shep - herd swains, Come Nymphs and

cresc. *mf*

all a row, Come Nymphs and all a row, Come

cresc.

all a row, Come Nymphs, Come Nymphs and all a

cresc. *mf*

all a row, Come Nymphs and all a row, Come

cresc. *mf*

cresc.

Nymphs and all a row, to help me cry,

mf *cresc.* *f*

row, Come Nymphs and all a row, to help me cry, Dead

cresc. *f*

Nymphs and all a row, to help me cry, Dead

cresc. *f*

f

Dead is my love, dead is my love,

is my love, dead is my love, my love, Dead

is my love, dead is my love, Dead

ff

Dead is my love, dead is my love.

ff

is my love, dead is my love, my love.

ff

is my love, dead is my love.

ff

p *pp*

And see - ing she is so, and see - ing she is

p

And see - ing she is so, and see - ing she is so,

p *pp*

And see - ing she

p *pp*

so, lo now I die, lo now I die.

lo now I die, lo now I die.

is so, lo now I die.

No. 2. FLOURISH YE HILLOCKS.

SOPRANO. (CANTUS.)

SOPRANO. (ALTUS.)

TENOR. (BASSUS.)

PIANOFORTE. *(For rehearsal only.)*

Very moderate speed. *mf*

Flou-rish ye hill-ocks set with fra-grant

mf

Flou-rish ye hill - ocks set with fra-grant flow - -

mf

Flou-rish ye hill-ocks set with fra-grant flow -

mf

f

flow - ers, flou-rish ye hill-ocks set with fra - grant flow -

f

- ers, flou-rish ye hill-ocks set with fra-grant flowers, So gra - - -

f

- ers, flou-rish ye hill-ocks set with fra-grant flow - - -

f

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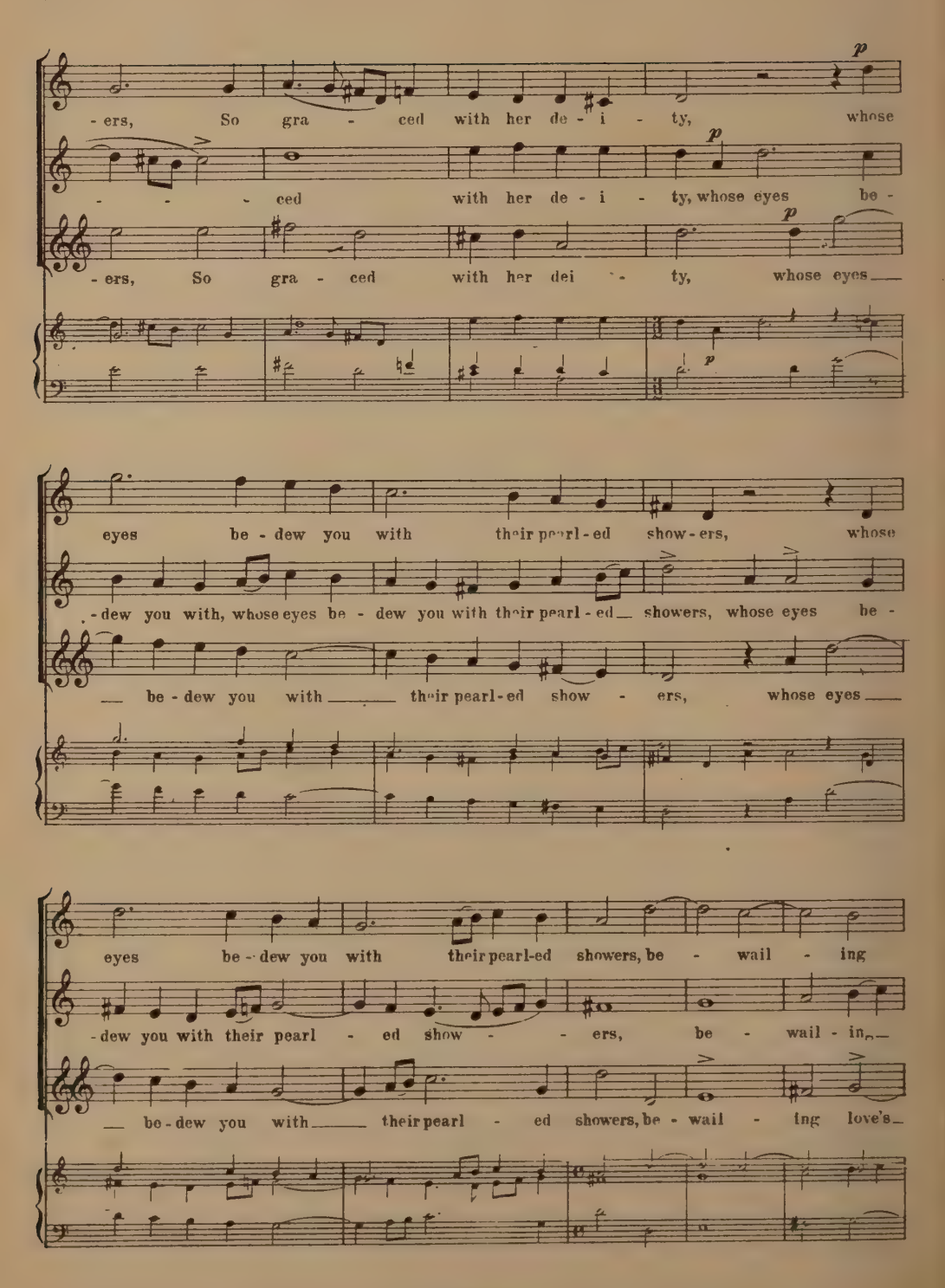
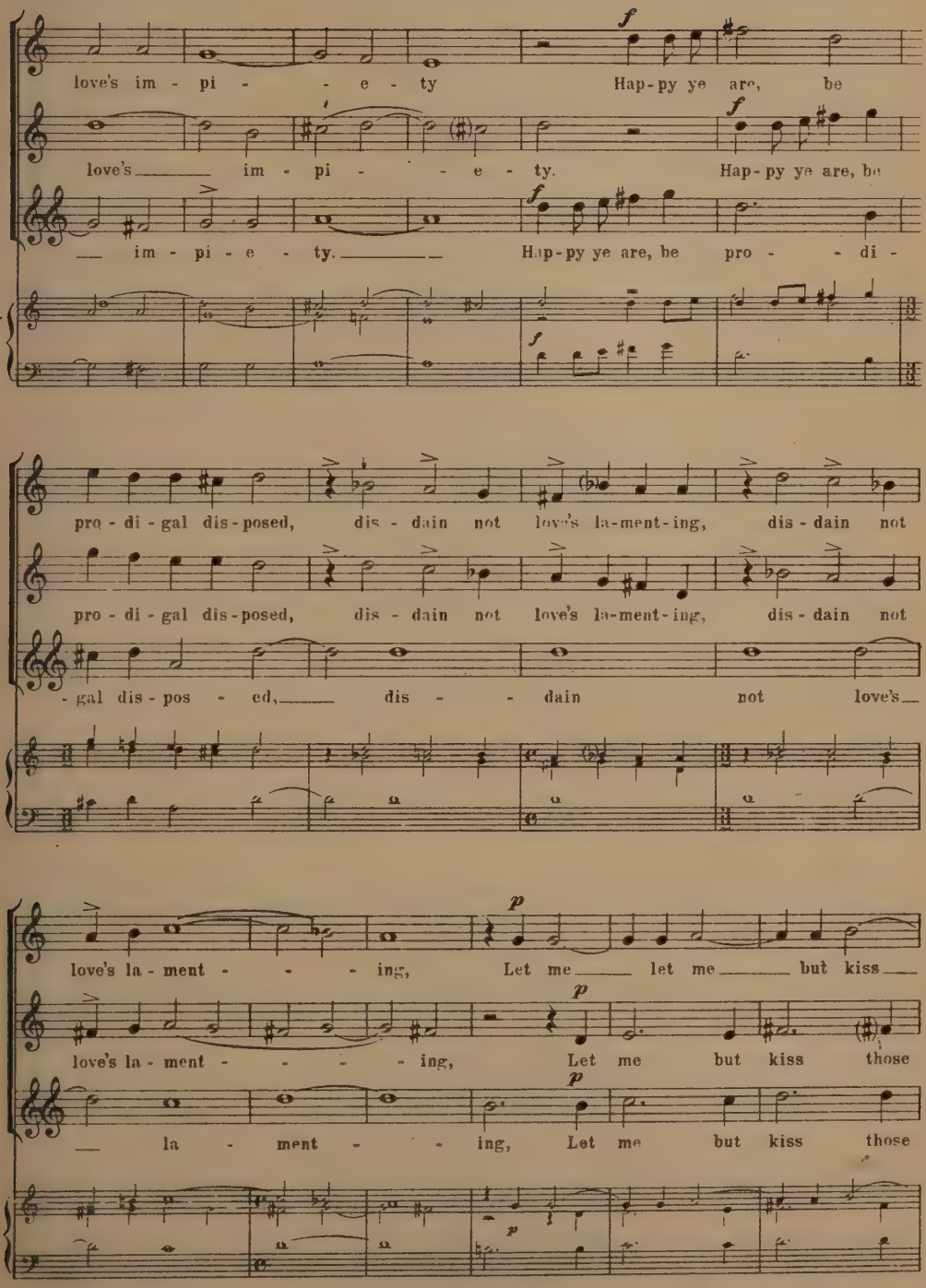
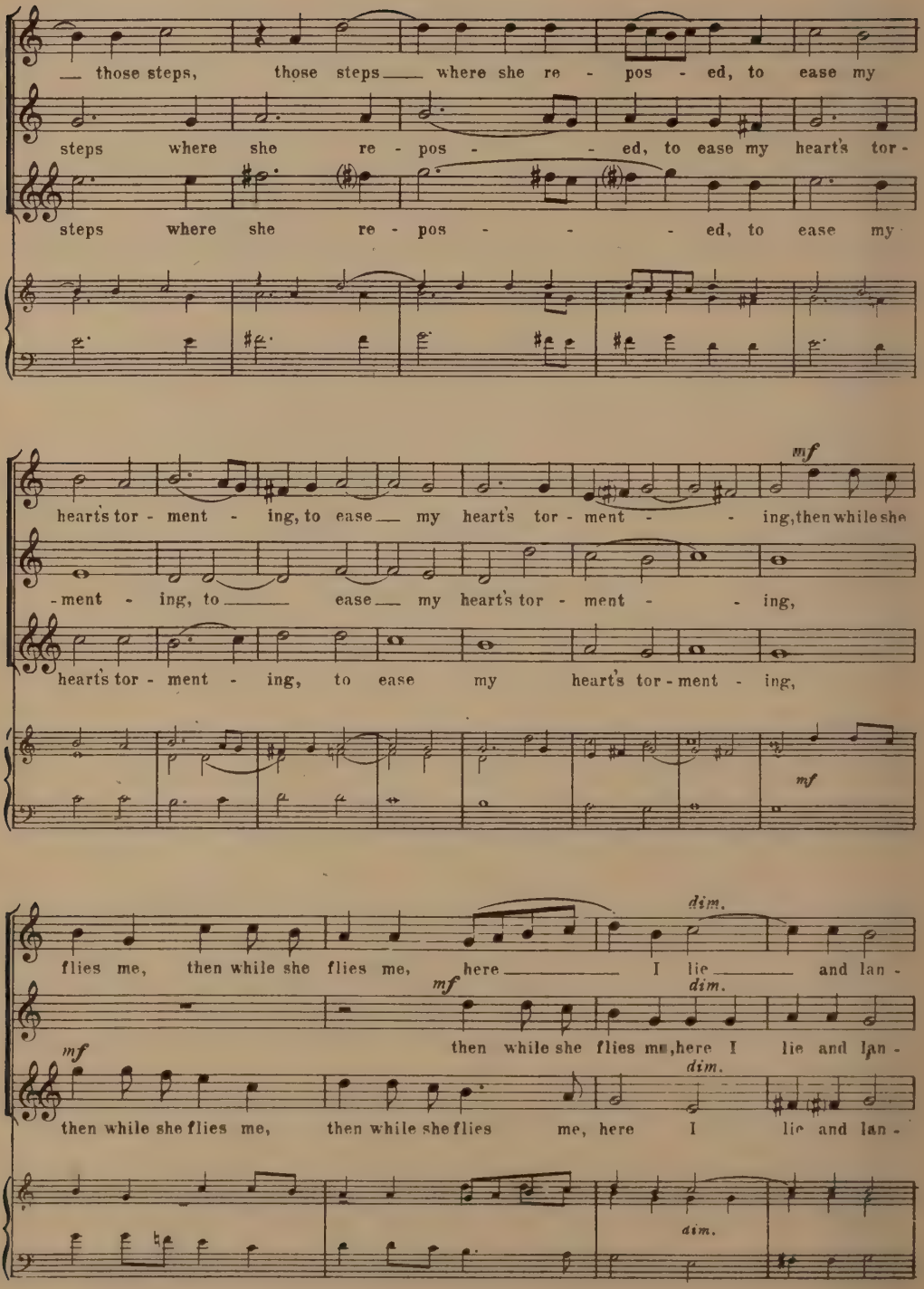

-ers, So gra - ced with her de - i - ty, whose
- - - ced with her de - i - ty, whose eyes be -
-ers, So gra - ced with her dei - ty, whose eyes
eyes be - dew you with their pearl - ed show - ers, whose
-dew you with, whose eyes be - dew you with their pearl - ed showers, whose eyes be -
be - dew you with their pearl - ed show - ers, whose eyes
eyes be - dew you with their pearl-ed showers, be - wail - ing
-dew you with their pearl - ed show - - ers, be - wail - in
be - dew you with their pearl - ed showers, be - wail - ing love's


f
love's im - pi - - e - ty Hap-py ye are, be
f
love's im - pi - - e - ty. Hap-py ye are, be
f
im - pi - e - ty. Hap-py ye are, be pro - - di -
f
pro - di - gal dis-posed, dis - dain not love's la-ment-ing, dis - dain not
pro - di - gal dis-posed, dis - dain not love's la-ment-ing, dis - dain not
- gal dis - pos - ed, dis - - dain not love's
p
love's la - ment - - - ing, Let me let me but kiss
p
love's la - ment - - - ing, Let me but kiss those
p
la - ment - - ing, Let me but kiss those
p


those steps, those steps where she re - pos - ed, to ease my
steps where she re - pos - ed, to ease my heart's tor -
steps where she re - pos - ed, to ease my
mf
heart's tor - ment - ing, to ease my heart's tor - ment - ing, then while she
- ment - ing, to ease my heart's tor - ment - ing,
heart's tor - ment - ing, to ease my heart's tor - ment - ing,
mf
dim.
flies me, then while she flies me, here I lie and lan -
mf
dim.
then while she flies me, here I lie and lan -
mf
dim.
then while she flies me, then while she flies me, here I lie and lan -
dim.

p

-guish, sound-ing my sor-rows, sound-ing my sor-rows, sound-ing my sor - -

p

-guish, sound-ing my sor-rows, sound-ing my sor-rows, sound-ing my sor-

p

-guish, sound-ing my sor-rows, sound-ing my sor-rows, sound-ing my sor-rows tuned

p

- - rows tuned in notes of an - - - guish, tuned in

- rows tuned in notes of an - guish, tuned

in notes of an - - - guish,

notes, tuned in notes, tuned in notes, tuned in notes, tuned in notes of an - guish.

in notes of an - - - guish, in notes of an - guish.

tuned in notes, tuned in notes, tuned in notes, tuned in notes of an - guish.

Nº 3. AH CRUEL AMARILLIS.

Moderate speed.

SOPRANO. (CANTUS.)

p

Ah, cru - el A - ma - ril - lis,

SOPRANO. (ALTUS.)

p

Ah, cru - el A - ma - ril - lis,

TENOR or ALTO. (BASSUS.)

p

Ah, cru - el A - ma - ril - lis,

PIANOFORTE. (*For rehearsal only.*)

p

cresc.

Ah, cru - el A - ma - ril - lis, since thou tak'st de - light, to

cresc.

Ah, cru - el A - ma - ril - lis, since thou tak'st de - light,

cresc.

Ah, cru - el A - ma - ril - lis, since thou tak'st de - light,

cresc.

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hear the ac - cents of a dole - ful dit - ty, to hear the ac - cents

to hear the ac - cents of a dole - ful dit - ty,

to hear the ac - cents of a dole - ful dit - ty,

dim.

of a dole - ful dit - ty, of a dole - ful dit -

dim.

to hear the ac - cents of a dole - ful dit -

dim.

to hear the ac - cents of a dole - ful dit -

dim.

f

- ty, To tri - umph, to tri - umph, to tri - umph, to tri -

f

- ty. To tri - umph, to tri - umph, to tri - umph, to tri - umph,

f

- ty, To tri - umph, to tri - umph, to tri - umph, to tri -

f

-umph, to tri - umph still with - out re - morse or pi - ty, I

to tri-umph still with - out re-morse or pi - ty, I

-umph still with - - out re-morse or pi - ty,

loathe this life, Death must my sor - rows right,

loathe this life, Death must my sor - rows right, I

I loathe this life, Death must my sor - rows right, I

I loathe this life, Death must my sor - rows right, And lest vain hope,

loathe this life, Death must my sor - rows right, And lest vain

loathe this life, Death must my sor - rows right, And lest vain

and lest vain hope my mis-er - ies re - new; Come quick-ly death,

hope, and lest vain hope my mis-er-ies re - new; Come quick-ly death,

hope, and lest vain hope my mis-er-ies re - new: Come quick-ly

come quick-ly death, reave me of breath, Ah, cru -

f

come quick-ly death, reave me of breath, Ah, cru -

f

death; come quick-ly death, reave me of breath, Ah, cru - el

f

f

-el A - ma - ril - lis, Ah, cru - el A - ma -

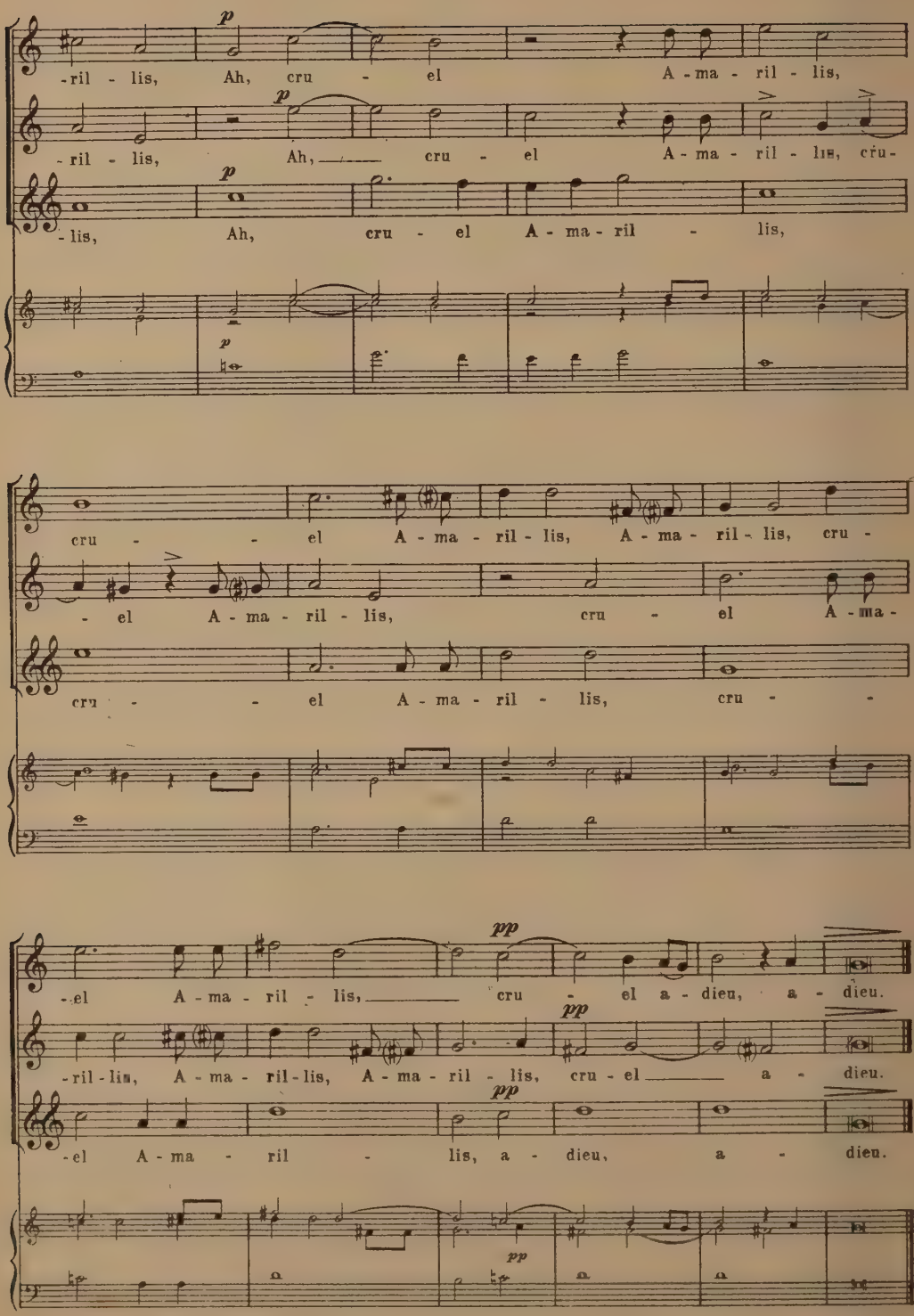
mf

-el A - ma - ril - lis, Ah, cru - el A - ma -

mf

A - ma - ril - lis, Ah, cru - el A - ma - ril -

mf


p
-ril - lis, Ah, cru - el A - ma - ril - lis,
p
-ril - lis, Ah, cru - el A - ma - ril - lis, cru-
p
-lis, Ah, cru - el A - ma - ril - lis,
p
cru - el A - ma - ril - lis, A - ma - ril - lis, cru -
- el A - ma - ril - lis, cru - el A - ma -
cru - el A - ma - ril - lis, cru -
pp
-el A - ma - ril - lis, cru - el a - dieu, a - dieu.
pp
-ril - lis, A - ma - ril - lis, A - ma - ril - lis, cru - el a - dieu.
pp
-el A - ma - ril - lis, a - dieu, a - dieu.
pp

No. 4. SO LIGHT IS LOVE.

Moderate speed.

SOPRANO (CANTUS)

mf

So light is love, so light is love in

SOPRANO (ALTUS)

mf

So light is love in match - less

ALTO or TENOR (BASSUS)

mf

So light is love, in match - - less

PIANOFORTE. *(For rehearsal only)*

mf

p

match - less beau - ty shin - ing, So light is love in match - less

p

beau - ty shin - ing, So light is love, so light is love in

p

beau - ty shin - ing, So light is love in match - - less

p

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mf

beau - ty shin - ing, When she re - vi - sits Cy - pris hal - low'd bow -

mf

match - less beau - ty shin - ing, When she re - vi - sits Cy - pris hal - low'd

mf

beau - ty shin - ing, When she re - vi - sits

mf

p

- ers, Two fee - ble doves har - nessed in silk - en twin -

p *mf*

bow - ers, Two fee - ble doves har - nessed in silk - en twin - ing, har -

dim. *p* *mf*

Cy - pris hal - low'd bow - ers, Two fee - ble doves har -

p

mf *p*

- ing, har - nessed in silk - en twin - - - ing, har -

- nessed in silk - en twin - - - - - ing,

p

- nessed in silk - en twin - ing, in silk - en twin - ing, har - nessed in

mf *p*

-nessed in silk - en twin - - - ing, can draw her Cha - riot

mf

p

har - nessed in silk - en twin - ing, in silk - en twin - ing, can

mf

silk - en twin - ing, har - nessed in silk - en twin - ing, can

mf

p *cresc.*

midst the Pa - phian flow - ers, can draw her Cha-riot midst the Pa - phian

p

draw her Cha - riot midst the Pa-phian flow - ers, can draw her Cha - riot

dim. *p* *cresc.*

draw her Cha - riot midst the Pa - phian flow - ers,

p *cresc.*

f *p*

flow - ers, can draw her Cha - riot midst the Pa-phian flowers: Light - ness to

cresc. *f* *p*

midst the Pa-phian flow-ers, the Pa - phian flow - ers: Light -

f *p*

midst the Pa - phian flow - - ers: Light - ness to

f *p*

love, light - ness to love how ill it fit - - -

- ness to love how ill it fit - - teth! Light -

love how ill it fit - teth! Light - - -

- teth! Light - - ness to love how ill

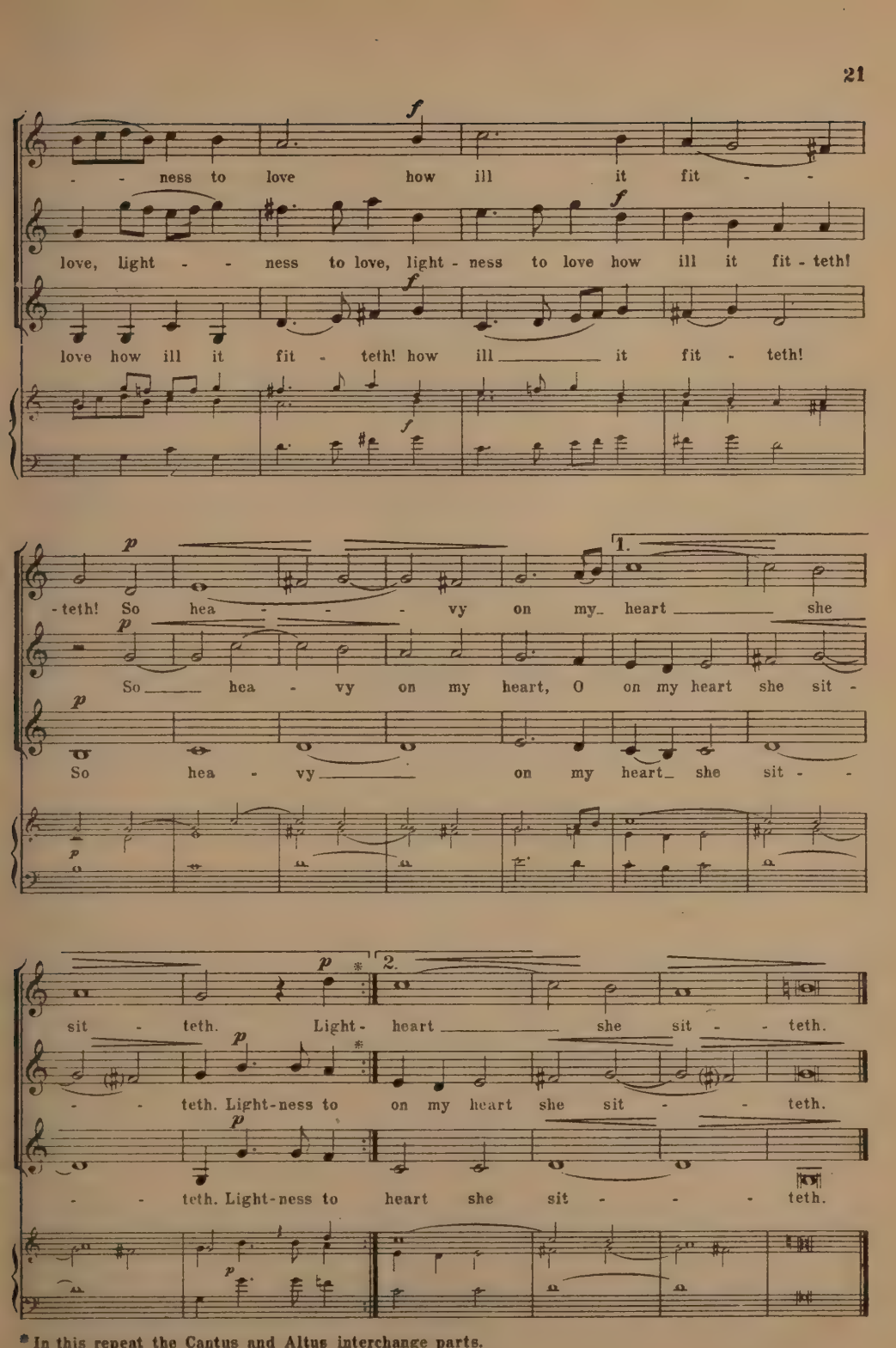
- - ness to love, light - ness to love how

- ness to love, how ill it

— it fit - - teth! Light - ness to love, light -

ill it fit - - teth! Light - - ness to

fit - - teth! Light - - - ness to



* In this repeat the Cantus and Altus interchange parts.

No 5. AS FAIR AS MORN.

Very brightly in quick time.

SOPRANO. (CANTUS.)

As fair as morn, as fresh as May,

ALTO. (ALTUS.)

As fair as morn, as fresh as May, A pret-ty

ALTO or TENOR. (BASSUS.)

As fair as morn, as fresh as

PIANOFORTE. *(For rehearsal only.)*

A pret-ty grace in say-ing nay, a pret-ty grace in say-ing nay. Smil'st thou sweet

grace in say-ing nay, a pret-ty grace in say-ing nay. Smil'st thou sweet

May, A pret-ty grace in say-ing nay, a pret-ty grace in say-ing nay.

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heart? smil'st thou sweet heart? then sing and say, Ta na na

heart? smil'st thou sweet heart? then sing and say, Ta na na

Smil'st thou sweet heart? smil'st thou sweet heart? then sing and say,

no, Ta na na no, Ta na na na na na na na na na na na na

no, Ta na na no, Ta na na na na na na na na na na

Ta na na no, Ta na na no, Ta na na na na na na na

3 pulse meas. *2 pulse meas.*

no. But O, but O, but O that love en -

no. But O, but O, but O that love en - chant - ing eye, Lo

no. But O, but O that love en - chant - ing eye, Lo

-chant-ing eye, Lo here my doubt-ful doom I try, But O, but

here my doubt-ful doom I try, But O, but O,

here my doubt-ful doom I try, my doom I try, But O,

3 pulse meas. *2 pulse meas.*

O, but O that love en-chant-ing eye, Lo here my doubt-ful

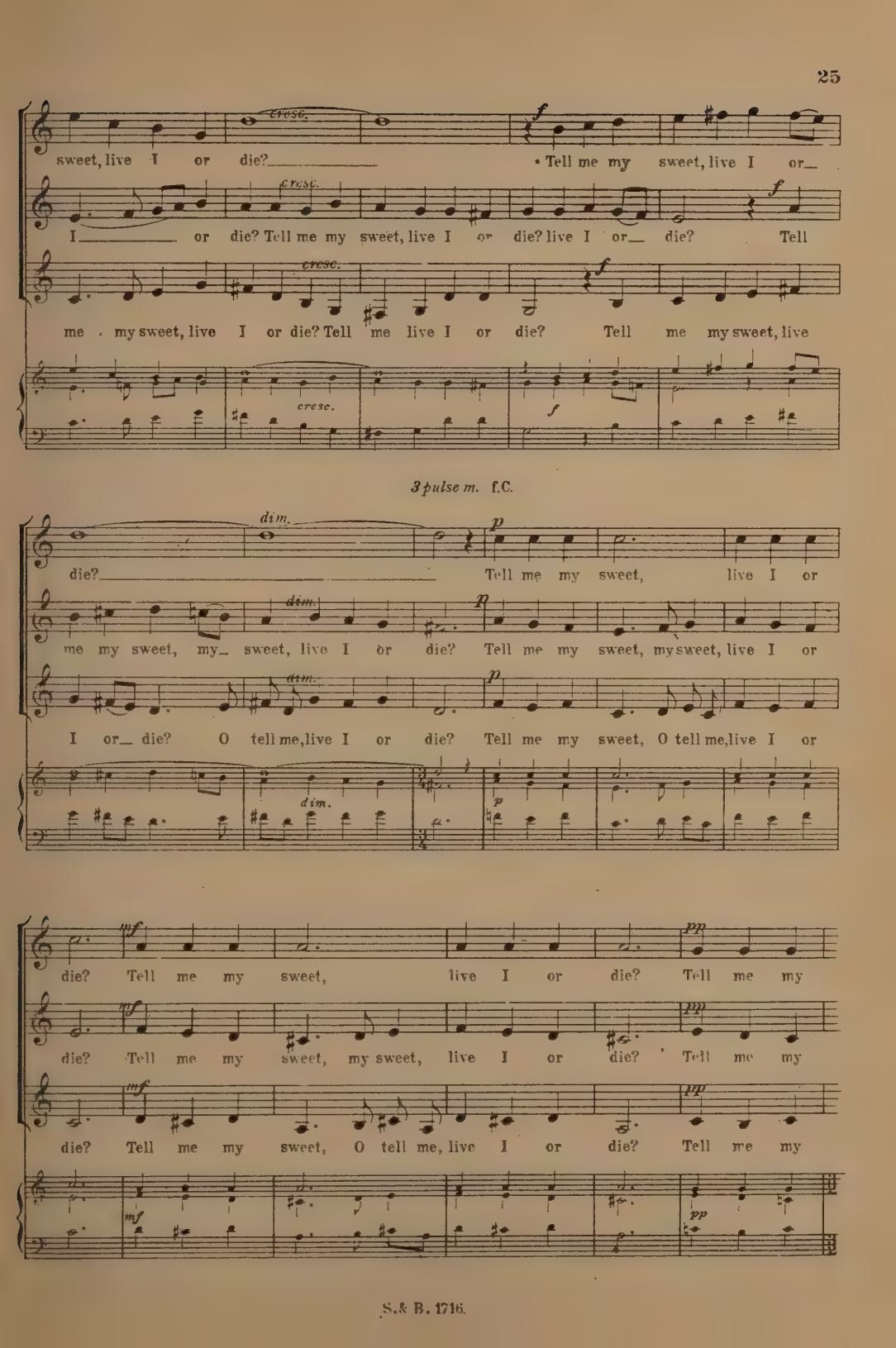
but O that love en-chant-ing eye, Lo here my doubt-ful doom I try,

but O that love en-chant-ing eye, Lo here my doubt-ful doom I try, lo

doom I try, my doubt-ful doom I try, Tell me my

lo here my doubt-ful doom I try, Tell me my sweet, live

here, lo here my doubt-ful doom I try, Tell


cresc.
f
sweet, live I or die? Tell me my sweet, live I or
I or die? Tell me my sweet, live I or die? live I or die? Tell
me my sweet, live I or die? Tell me live I or die? Tell me my sweet, live
3 pulse m. f.C.
dim.
p
die? Tell me my sweet, live I or
me my sweet, my sweet, live I or die? Tell me my sweet, my sweet, live I or
I or die? O tell me, live I or die? Tell me my sweet, O tell me, live I or
mf
pp
die? Tell me my sweet, live I or die? Tell me my
die? Tell me my sweet, my sweet, live I or die? Tell me my
die? Tell me my sweet, O tell me, live I or die? Tell me my

cresc.

sweet, live I or die? She smiles, she smiles,

cresc.

sweet, live I or die? She smiles, she smiles, she

cresc.

sweet, O tell me, live I or die? She smiles, she smiles,

cresc.

2 pulse meas.

f *p*

Fa la la la la la la la la la la la la la la. Ah,

f *p*

smiles, Fa la la la la la la la la la la. Ah,

f *p*

Fa la la la la la la la la. Ah,

f *p*

pp

she frowns, Ay me, ay me, I die. I die.

pp

she frowns, Ay me ay me, I die, I die

pp

she frowns, Ay me, ay me, I die.

pp

Nº 6. O WHAT SHALL I DO?

Very moderate speed.

SOPRANO. (CANTUS.)

mf

O what shall I do, or

SOPRANO. (ALTUS.)

mf

O what shall I do, or

TENOR. or ALTO. (BASSUS.)

mf

O what shall I do, or

PIANOFORTE. *(For rehearsal only.)*

mf

whi-ther shall I turn me? Shall I make un-to her eyes?

p

whi-ther shall I turn me? Shall I make un-to her eyes?

p

whi-ther shall I turn me? Shall I make un-to her

p

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shall I make un - to her eyes? O no they'll

shall I make un - to her eyes? O no they'll burn

eyes? O no they'll burn

burn me, Shall I seal up my eyes and speak my

me, Shall I seal up my eyes and speak my

me, Shall I seal up my eyes and speak my part, and speak my

part? then in a flood of tears, then in a flood of

part? then in a flood of

part? then in a flood of tears, then

mf *p*

tears, then in a flood of tears, I drown my heart, for tears,

mf *p*

tears, then in a flood of tears, I drown my heart, for

mf *p*

in a flood of tears, I drown my heart, for

mf *p*

cresc.

being stopped will swell, will swell,

cresc.

tears being stopped will swell, will swell,

cresc.

tears being stopped will swell, will swell,

cresc.

mf

will swell for

mf

will swell for

mf

for scope, though

mf

scope, though they o'er - flow, love, life, and hope,

scope, though they o'er - flow, love, life, love, life, and

they o'er - flow, love, life, and

f By beau - ty's eye I'll choose to die.

f hope, By beau - ty's eye I'll choose to die, I'll choose to die.

f hope, By beau - ty's eye I'll choose to die.

p At thy feet I fall fair Crea-ture, rich in beau - ty,

p At thy feet I fall fair Crea-ture, rich in beau - ty,

p At thy feet I fall fair Crea - ture, rich in beau - ty,

mf

And for pi - ty call, for pi - ty call, O

mf

And for pi - ty call, O kill not love and du - ty, O

And for pi - ty call, for pi - ty call,

mf

kill not love and du - ty, O kill not

kill not love and du - ty, O kill not

mf

O kill not love and du -

f

love and du - ty, O kill not love and du -

f

love and du - ty, O kill not love and du -

f

- - - ty, O kill not

f

- ty, O kill not love and du - ty,

- ty, O kill not love and du - ty, Let thy smooth

love and du - - - - ty, Let thy smooth

p

p

Let thy smooth tongue fan on my sense thy breath, to stay thine

cresc.

tongue fan on my sense thy breath, to stay thine

cresc.

tongue fan on my sense thy breath, to stay thine

cresc.

eyes from burn - ing me to death.

eyes from burn - ing me to death. But if mer - cy

mf

eyes from burn - ing me to death. But if

mf

mf

But if mer - cy be ex - il - ed from a

be ex - il - - ed from a thing so fair com - pil -

mer - cy be ex - il - ed from a thing so fair com -

dim.

thing so fair com - pil - - ed, from a thing so fair com -

dim.

- - - ed, from a thing so fair com - pil -

dim.

- pil - - - - - - ed, from a thing so fair com -

dim.

p *pp*

- pil - - ed, then pa - tient - ly by thee I'll die, I'll die.

p *pp*

- - - ed, then pa - tient - ly by thee I'll die.

p *pp*

- pil - ed, then pa - tient - ly by thee I'll die.

p *pp*

No 7. I LIVE, AND YET ME THINKS.

Moderate speed.

SOPRANO or ALTO. (CANTUS.)

mf *p*

I live, and yet me thinks I

SOPRANO or ALTO. (ALTUS.)

mf *p*

I live, and yet me thinks I

TENOR. (BASSUS.)

mf *p*

I live, and yet me thinks I

PIANOFORTE. *(For rehearsal only.)*

mf *p*

do not breath; and yet me thinks I do not breath;

do not breath; and yet me thinks I do not breath;

do not breath; and yet me thinks I do not breath;

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mf

I thirst, and drink; I drink and thirst a - gain; I thirst, and drink; I drink

mf

I thirst, and drink; I drink and thirst a - gain; I thirst, and drink; I drink

mf

I thirst and drink a - gain; I

mf

p

and thirst a - gain; I sleep, and yet

p

and thirst a - gain; I sleep, and yet I dream

p

drink and thirst a - gain; I sleep, and yet I dream, I dream

p

mf

I dream I am a - wake; I hope for that I have;

mf

I am a - wake; I hope for that I have;

mf

I am a - wake; I hope for that I have;

mf

dim. *p* *f*

I have and want, I sing and sigh; I love and hate at

dim. *p* *f*

I have and want, I sing and sigh; I love and hate at

dim. *p* *f*

I have and want, I sing and sigh; I love and hate at

dim. *p* *f*

p *f*

once, I sing and sigh; I love and hate at once.

p *f*

once, I sing and sigh; I love and hate at once.

p *f*

once, I sing and sigh; I love and hate at once.

p *f*

p *cresc.*

O tell me rest - less soul, O tell me rest - less soul,

p *cresc.* *mf*

O tell me rest - less soul, O tell me rest - less soul, O

p *cresc.*

O tell me rest - less soul, O tell me rest - less soul,

p *cresc.* *mf*

mf *f*

O tell me rest - less soul, What un - couth jar doth

f

tell me rest - less soul, What un - couth jar doth

mf *f*

O tell me rest - less soul, What un - couth jar

f

cause such want in store? doth cause such want in store, in

cause such want in store? doth cause such want in store? doth cause such want in

doth cause such want in

peace such war? Doth cause such want in store, in peace such war?

store, in peace such war? Doth cause such want in store, in peace such war?

store? doth cause such want in store, in peace such war?

Nº 8. THERE IS A JEWEL.

Moderate speed.

SOPRANO. (CANTUS.)

mf

There is a jew - el, there is a

SOPRANO. (ALTUS.)

mf

There is a jew - el, there is a

TENOR. (BASSUS.)

mf

There is a jew - el, there is a

PIANOFORTE. *(For rehearsal only.)*

mf

jew - - - el which no In-dian mines can buy, no

jew - - - el which no In - dian mines can buy, no

jew - - - el which no In - dian mines can buy, no

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Chi - mick Art can coun - ter - feit, It makes men rich in great - est

Chi - mick Art can coun - ter - feit, It makes men rich in great -

Chi - mick Art can coun - ter - feit,

po - ver - ty, It makes men rich, it makes men

-est po - ver - ty, It makes men rich in great-est po - ver - ty,

It makes men rich in great - est po - ver - ty, It makes men

rich in great - est po - ver - ty, It makes men

It makes men rich in great - est po - ver - ty, It

rich in great - est po - ver - ty, in great - est po - ver - ty, It

mf

rich in great - est po - ver - ty, in great - est po - ver-

mf

makes men rich in great - est po - ver - ty, Makes wa - ter wine; turns wood - en

mf

makes men rich in great - est po - ver - ty, Makes wa - ter wine; turns wood -

mf

- ty; Makes wa - ter wine; turns wood-en cups to gold; makes wa - ter

cups to gold; makes wa - ter wine; turns wood-en cups to gold; makes wa - ter

- en cups to gold; makes wa - ter wine; turns wood-en cups to gold; makes wa - ter

mf

wine; makes wa - ter wine; turns wood - en cups to gold;

p

wine; makes wa - ter wine; turns wood - - en cups to gold; The home - ly

wine; makes wa - ter wine; turns wood - en cups to gold;

p

p

The home-ly whis - tle, the home-ly whis - tle

whis - tle, the home-ly whis - tle, the whis-tle

p

The home - - ly whis - tle

mf

to sweet mu-sic's strain, the home-ly whis - tle, the home-ly

mf

to sweet mu-sic's strain, the home-ly whis - tle,

mf

to sweet mu-sic's strain, the home - - ly

mf

whis - tle, the home-ly whis-tle to sweet mu-sic's strain, the home-ly

the home-ly whis-tle to sweet mu - sic's strain, the home-ly

whis - - - tle to sweet

whis - tle, the home - ly whis - tle to sweet mu - sic's strain. Sel - dom it

whis - tle, the home - ly whis - tle to sweet mu - sic's strain. Sel - dom it

mu - - - - - sic's strain. Sel - dom it

comes; to few from heaven sent, sel - dom it comes, to few from hea - ven sent,

comes; to few from hea - ven sent, sel - dom it comes, to few from heaven sent,

comes; to few from heaven sent, sel - dom it comes, to few from heaven sent,

sel - dom it comes, sel - dom it comes, sel - dom it comes, to few from hea - ven sent,

sel - dom it comes, sel - dom it comes, sel - dom it comes, to few from heaven sent, That much in

from hea - - ven sent, That much in

mf That much in lit - tle, all in nought, *p* that much in

p lit - tle, all in nought, that much in lit - tle, all in

p lit - tle, all in nought, all in nought, that much in lit - tle, all in

p

lit - tle, all in nought, that much in lit - tle, all in

nought, that much in lit - tle, all in nought,

nought, all in nought, that much in lit - tle, all in nought, all in

f nought, that much in lit - tle all in nought, Con - tent.

f that much in lit - tle all in nought, Con - tent.

f nought, that much in lit - tle all in nought, Con - tent.

f

Here endeth the songs of 3. parts.

No. 9. WHEN CLORIS HEARD OF HER AMYNTAS.

Moderate speed.

SOPRANO or ALTO. (CANTUS.)

When Clo - ris heard of her A - myn - tas dy - ing, She griev - ed, dy - ing, She griev - ed, she griev - ed, - ing, She griev - ed, she griev - dy - ing, She griev - ed,

SOPRANO or ALTO. (ALTUS.)

When Clo - ris heard of her A - myn - tas

ALTO or TENOR. (TENOR.)

When Clo - ris heard of her A - myn - tas dy -

TENOR. (BASSUS.)

When Clo - ris heard of her A - myn - tas

PIANOFORTE. *(For rehearsal only.)*

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she grief - ed, she grief - ed then for

she grief - ed then for

- ed then for her un - kind de - ny -

she grief - ed then for her

her un - kind de - ny - ing, Oft

her un - kind de - ny - ing, for her un - kind de - ny -

ing, she grief - ed then for her un - kind de - ny - ing,

un - kind de - ny - ing,

sigh - ing, oft sigh - ing, oft sigh - ing sore and

- ing, Oft sigh - ing, oft sigh - ing, oft sigh - ing sore and

Oft sigh - ing, oft sigh - ing, oft sigh - ing sore and with a

Oft sigh - ing, oft sigh - ing sore and with a

with a heart un - feign - ed, I die, I die, I die; I die, I die, I

with a heart un - feign - ed, I die, I die, I die; I die, I die, I

heart un - feign - ed, I die, I die, I

heart un - feign - ed, I die, I die, I die;

die; I die, I die, I die; I die, I die, I die;

die; I die, I die, I die; I die, I die, I die; I

die; I die, I die, I die, I die; I

I die, I die, I die; I die, I die, I die; I die, I

I die, I die, I die she thus com - plain - ed, Whom

die, I die she thus com - plained Whom

die, I die, I die she thus com - plain - ed, Whom

die she thus com - plain - ed, Whom

cresc. f

when A - myn - tas spi - ed, then both for joy out cri - ed,

cresc. f

when A - myn - tas spi - ed, then both for joy out cri - ed, I

cresc. f

when A - myn - tas spi - ed, then both for joy out cri - -

cresc. f

when A - myn - tas spi - ed, then both for joy out cri - ed, I

cresc. f

p f

I love, I love sweet Clo - ris eye, I

p

love, I love sweet Clo - ris eye, I love, I love sweet Clo - ris

p f

- ed, I love, I love sweet Clo - ris eye, I

p

love, I love sweet Clo - ris eye, I love, I love sweet Clo - ris

p f

love, I love sweet Clo - ris eye, And I A - myn - tas till I die.

f

eye, And I A - myn - tas till I die.

love, I love sweet Clo - ris eye, And I A - myn - tas till I die.

f

eye, And I A - myn - tas till I die.

No. 10. HAPPY STREAMS WHOSE TREMBLING FALL.

Moderate speed.

SOPRANO. (CANTUS.)

mf Hap - py streams whose trem-bling fall, *dim.* hap - py streams whose trem-bling fall with still mur-mur soft - ly glid - ing,

SOPRANO. (ALTUS.)

mf Hap - py streams whose trem-bling fall, *dim.* hap - py streams whose trem-bling fall with still mur-mur soft - ly glid - ing,

TENOR or ALTO. (TENOR.)

mf Hap - py streams whose trem-bling fall, *dim.* hap - py streams whose trem-bling fall with still mur - mur soft - ly glid - ing.

TENOR. (BASSUS.)

mf Hap - py streams whose trem-bling fall, *dim.* hap - py streams whose trem-bling fall with still mur-mur soft - ly glid - ing,

PIANOFORTE. *(For rehearsal only.)*

mf *dim.* *p*

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mf — cresc.

Hap - py Birds whose chirp - ing call, hap - py Birds whose

mf

Hap - py Birds whose chirp - ing call, hap - py Birds whose chirp - ing call

mf

Hap - py Birds whose chirp - ing call, hap - py Birds whose chirp - ing call

mf — cresc.

Hap - py Birds whose chirp - ing call, hap - py Birds whose

mf — cresc.

chirp - ing call with sweet me - lo - dy de - light - ing, Hath moved her flin -

cresc. — f

with sweet me - lo - dy de - light - ing, Hath moved her

cresc. — f

with sweet me - lo - dy de - light - ing, Hath moved her flin - ty

f

chirp - ing call with sweet me - lo - dy de - light - ing, Hath

f

- ty and re - lent - less heart, hath moved her flin - ty and re - lent - less

flin - ty and re - lent - less heart, hath moved her flin - ty and re - lent - less heart

and re - lent - less heart, and re - lent - less heart to lis -

moved her flin - ty and re - lent - less heart to

heart to lis - ten to your har - mo -

to lis - ten to your har - mo - ny, And sit

- ten to your har - mo -

lis - ten to your har - mo - ny, And sit se -

- ny, your har - mo - ny, en - chant - ed with your me - lo -

se - cure - ly in these Downs a - part, en - chant - ed, en -

ny, en - chant - ed with, en - chant - ed

- cure - ly in these Downs a - part, en - chant - ed

- dy, en - chant - ed with your me - lo -

- chant - ed with your me - lo - dy, en

with your me - lo - dy, en - chant - ed with your

with your me - lo - dy, en -

-dy your me - lo - dy, Sing

-chant - ed with your me - lo - dy, your me - lo - dy,

me - lo - dy, Sing on and ca - rol forth your glee,

-chant - ed with your me - lo - dy, Sing on and ca - rol

on and ca - rol forth your glee, sing on, sing

Sing on and ca - rol forth yourglee, sing on, sing on,

sing on, sing on and ca - rol forth

forth yourglee, and ca - rol forth your glee, sing on and ca - rol

on and ca - rol forth yourglee, sing on, She grants you leave, she grants you

sing on and ca - rol forth yourglee, She grants you leave her

your glee, She grants you leave her rays to see, her

forth yourglee, sing on and ca - rol forth yourglee, She grants you

leave her rays to see, she grants you leave her rays to see, her rays

rays to see, she grants you leave, she grants you leave, she grants you

rays to see, she grants you leave her rays to see, she grants you leave her

leave her rays to see, she grants you leave, she grants you leave her

to see. Hap - py were I, were I, hap - py were

leave her rays to see. Hap - py were I, hap - py were

rays to see. Hap - py were I, were I,

rays to see. Hap - py were

I, were I, could I but so de - light her,

I, were I, could I but so de - light her. *mf*

But

I, were I, could I but so de - light her, But

mf

But aye a - las, my love doth

mf

But aye a - las, a - las, a - las,

aye a - las, my love doth still de - spite her, But

aye a - las, my love doth still de - spite

p

still de - spite her, But aye a - las a - las, my

p

my love doth still de - spite her, But aye a - las, my

p

aye a - las, a - las, my love doth still de - spite her, Aye a -

p

her, But aye a - las, my love, a - las,

p

love doth still de - - - spite her.

love doth still de - spite her.

-las, my love doth still de - spite her.

my love doth still de - spite her.

Nº 11. CHANGE ME O HEAVENS.

SOPRANO. (CANTUS.)

SOPRANO. (ALTUS.)

ALTO or TENOR. (TENOR)

BASS or TENOR. (BASSUS)

PIANOFORTE. *(For rehearsal only.)*

Very moderate speed. *mf*

Change me

mf

Change me O heavens, in-to the Ru - by

mf

Change me O heavens, change

mf

Change me O heavens, in - to the

mf

O heavens, change me O heavens, change me O

stone, change me, change me O heavens,

me, change me O heavens, change me O

Ru - by stone, change me O heavens, in -

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heavens, in - to the Ru - by stone,

change me O heavens, in - to the Ru - by stone, That on

heavens, in - to the Ru - by stone, That on my Love's fair

- to the Ru - by stone, That on my Love's fair locks

That on my Love's fair locks doth hang in gold, that on

my Love's fair locks, that on my Love's fair

locks doth hang in gold, that on my Love's fair

doth hang in gold,

p

my Love's fair locks, that on my Love's fair locks doth hang in gold, Yet

p

locks doth hang in gold, Yet

p

locks doth hang, that on my Love's fair locks doth hang in gold, Yet

p

that on my Love's fair locks doth hang in gold, Yet

p

leave me speech to her to make my moan, yet leave me speech to

leave me speech to her to make my moan, yet leave me speech to

leave me speech to her to make my moan, yet leave

leave me speech to her to make my moan,

her to make my moan, to make my moan, to make my

her to make my moan, to make my moan, to make my

me speech to her to make my moan, to

moan, to her to make my moan,

moan, yet leave me speech, yet leave me speech to her to make my

make my moan, my moan, yet leave me speech to her to make my

Yet leave me

moan, to make my moan, to make my moan, to her to make my

moan, to make my moan, to make my moan, to make my

speech to her to make my moan, to make my moan, my

mf

And give me eyes her beau-ties to be - -

mf

moan, And give me eyes her beau - ties to be - hold, her beau - ties to be -

mf

moan, And give me eyes her beau - ties to be -

moan,

mf

-hold, and give me eyes, and

-hold, and give me eyes her beau - ties to be - -

-hold, and give me eyes, and give me eyes her beau - ties to be - hold, and

mf

And give me eyes her beau - ties to be -

— give me eyes her beau - - ties to be - hold,

- hold, her beau - ties to be - hold,

f

give me eyes her beau - ties to be - hold, to — be - hold, Or if *f* you

- hold, her beau - ties to be - hold, Or

f

f

Or if you will not make, or if you will not make my flesh a

f

my flesh a

will not make, or if you will not make my flesh a stone, my flesh a

if you will not make, or if you will not make my flesh a

p

stone, make

p

stone, or if you will not make my flesh — a stone, make her hard heart seem

stone, or if you will not make my flesh a stone,

p

stone, — make her hard heart seem flesh,

p

her hard heart seem flesh, that now seems none,

flesh, that now seems none, make her, make her hard heart seem

p

— make her hard heart seem flesh, make

that now seems none, make

make her hard heart seem flesh, that now seems

flesh, — make her hard heart seem flesh, that

her hard heart seem flesh, that now seems none, make her hard

her hard heart seem flesh, that now —

none, make her, make her hard heart seem flesh, that now seems — none.

now seems none, that — now seems none.

heart seem flesh, that now seems none, make her hard heart seem flesh, that now seems none.

— seems none, that now seems none.

No 12. LOVE NOT ME FOR COMELY GRACE.

Rather quick time.

SOPRANO. (CANTUS.)

Love not me for come-ly grace, for my pleas-ing eye or face;

ALTO. (ALTUS.)

Love not me for come-ly grace, for my pleas-ing eye or face;

ALTO or TENOR. (TENOR.)

Love not me for come-ly grace, for my pleas-ing eye or face;

TENOR. (BASSUS.)

Love not me for come-ly grace, for my pleas-ing eye or face;

PIANOFORTE. *(For rehearsal only.)*

cresc. *f*

Nor for a-ny out-ward part, No, nor for my con-stant

cresc. *f*

Nor for a-ny out-ward part, No, nor for my con-stant

cresc. *f*

Nor for a-ny out-ward part, No, nor for my con-stant heart;

cresc. *f*

Nor for a-ny out-ward part, No, nor for my con-stant

cresc. *f*

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heart; For those may fail, those may fail, those may

heart; For those may fail, for those may fail, those may

For those may fail, for those may fail, those may fail,

heart; For those may fail, those may fail, those may fail,

fail, for those may fail or turn to ill, So thou and I shall

fail, those may fail, for those may fail or turn to ill, So thou and I shall

those may fail, for those may fail or turn to ill, So thou and I shall

those may fail or turn to ill, So thou and I shall

sev - er: Keep there - fore a true wo - man's eye, keep

sev - - er: Keep there-fore a true

sev - - er: Keep there-fore a true wo - man's eye,

sev - - er: Keep there-fore a true wo - man's eye,

there-fore a true wo - man's eye, keep

wo - man's eye, a wo-man's eye, keep there-fore a true wo - man's

a true wo - man's eye, keep there-fore a true

keep there-fore a true wo-man's eye, keep there-fore a true

there-fore a true wo - man's eye, keep there-fore a

eye, a wo-man's eye, keep there-fore a true wo - man's eye, keep

wo-man's eye, keep there-fore

wo - man's eye, keep there - fore a true

true wo - man's eye, And love me

there-fore a true wo-man's eye, And love me still,

a true wo - man's eye, And love me still, but

wo - man's eye,

still, but know not why, and love me still, but know not why, and

but know not why, and love me still, but know not

know not why, but know not why, and love me

p

And love me still, but know not why, not

love me still, but know not why, but know not why,

why, and love me still, but know not why, and love me

still, but know not why, and love me still, but

why, and love me still, but

mf

and love me still, but know not why, and

still, but know not why, and love me

mf

know not why, and love me still, but know not why, but know not

mf

know not why, and love me still, but know not

mf

love___ me still, but know not why; So hast thou the same rea - son

still, but know not why, not why; So hast thou the same rea - son

why, and love___ me still, but know not why; So hast thou the same rea - son

why, not why; So hast thou the same rea - son

still, to dote up - on me e - - - - ver, to

still, so hast thou the same rea - son still, to___ dote, to dote up - on me e - ver, to

still, so hast thou the same rea - son still, to___ dote, to dote up - on me e - ver, to

still, to dote up - on me e - ver, to dote, _____ to

dote up - on me e - ver, to_____ dote up - on me e - - - ver.

dote _____ up - on me e - - - - ver.

dote up - on me e - ver, to___ dote _____ up - on me e - ver.

dote up - on me e - ver, to dote up - on me e - - - - ver.

Nº 13. FLY NOT SO SWIFT MY DEAR.

SOPRANO. (CANTUS.)

ALTO or SOPRANO (ALTUS.)

ALTO or TENOR. (TENOR.)

BASS or TENOR. (BASSUS.)

PIANOFORTE. *(For rehearsal only.)*

Rather fast.

f Fly not so swift my dear, so

f Fly not so swift my

f

f Fly not so swift my dear, *p* be -

swift my dear, so swift my dear, *p* be - hold.

f Fly not so swift my

dim.

dear, so swift my dear, be - hold me

p

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-hold me dy - ing, If

me dy - ing, If not a

dear, be-hold me dy - ing, If not a smil - - -

dy - - - ing, be - hold me

not a smil - - - - ing glance, a

smil - - - - ing glance, a smil - ing

- - - ing glance, If not a smil - ing

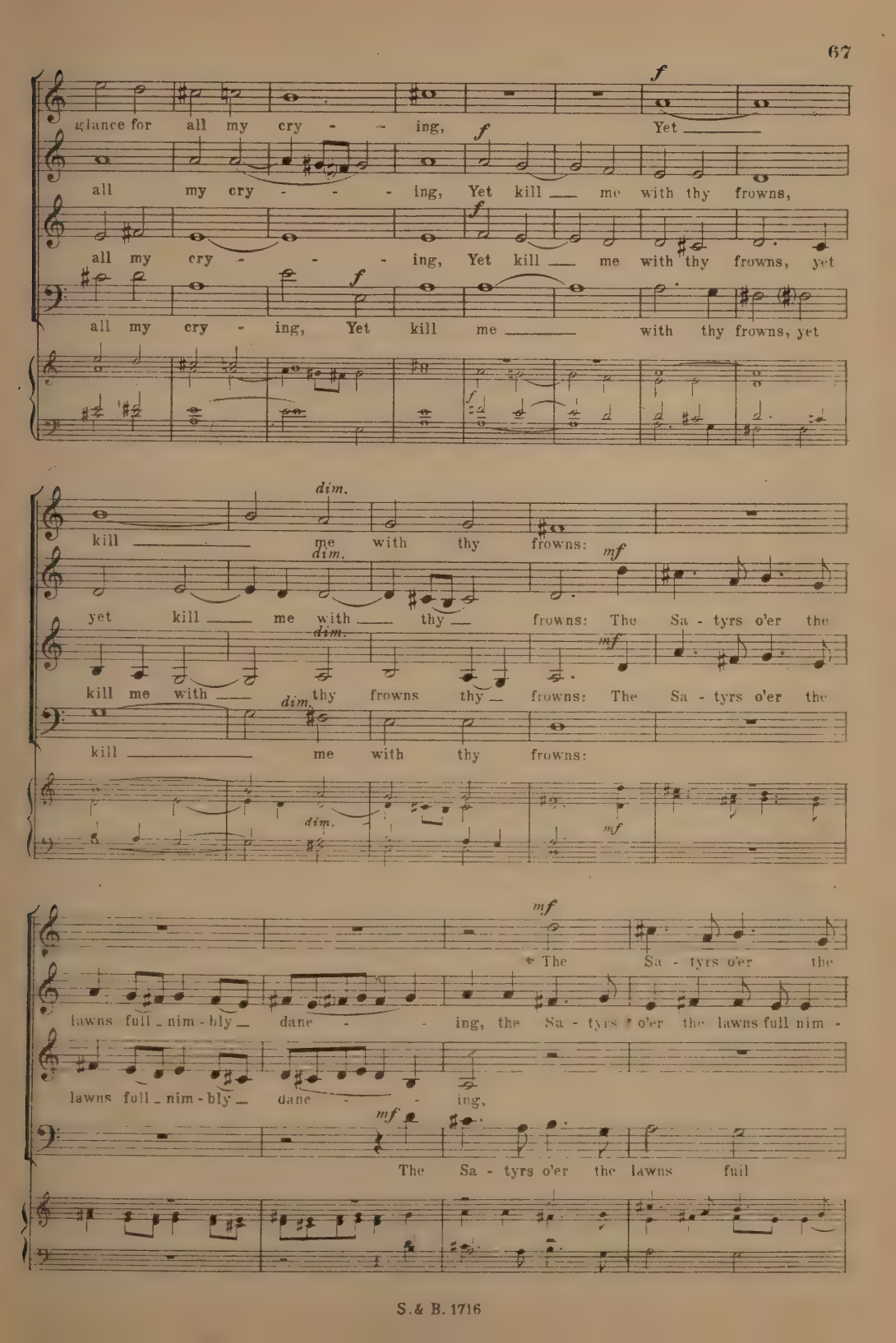
dy - - - ing, If not a smil - - - - ing

smil - ing glance, If not a smil - - - ing

glance, If not a smil - - - - ing glance for

glance for all my cry - - - ing, for

glance, for


glance for all my cry - - ing, Yet
all my cry - - - ing, Yet kill me with thy frowns,
all my cry - - - ing, Yet kill me with thy frowns, yet
all my cry - ing, Yet kill me with thy frowns, yet
kill me with thy frowns:
yet kill me with thy frowns: The Sa - tyrs o'er the
kill me with thy frowns thy frowns: The Sa - tyrs o'er the
kill me with thy frowns:
The Sa - tyrs o'er the
lawns full - nim - bly dane - - ing, the Sa - tyrs o'er the lawns full nim -
lawns full - nim - bly dane - - ing,
The Sa - tyrs o'er the lawns full

lawns full - nim - bly danc - ing, Frisk it a-pace, a - pace, to

- bly danc - - - ing, Frisk it a-pace, to view thy beau-

Frisk it a-pace, to view thy beau-ty's glanc -

nim - bly danc - ing, Frisk it a-pace, a - pace, to

view thy beau-ty's glanc - ing, thy beau-ty's glanc - -

ty's glanc - ing, thy beau-ty's glanc - ing, thy beau-ty's glanc -

- - - ing, thy beau-ty's glanc - - ing, to view

view thy beau-ty's glanc - ing, thy beau-ty's glanc - ing, thy

- - - - ing; See how they coast the

- ing; See how they coast the downs, see how they

thy beau-ty's glanc - - ing; See how they coast the downs,

beau ty's glanc - ing; See how they coast the downs, the downs,

downs, see how they coast the downs, see how they coast the downs,

coast the downs, they coast the downs, see how they coast the downs,

see how they coast the downs, see how they coast the downs, the downs,

see how they coast the downs, the downs, see how they coast the downs, the downs,

p Fain would'st thou turn and yield them their

p Fain would'st thou turn and yield them their de light, and

p Fain would'st thou turn and yield them their de -

p Fain

de - - - light fain would'st thou turn and yield them their de -

yield them their de - light, and yield them

- light, fain would'st thou turn and

would'st thou turn and yield them their de - light, fain

-light, fain would'st thou turn and yield them their de - -

their de - light, fain would'st thou turn and yield

yield them their de - light, fain would'st thou turn and

would'st thou turn, fain

mf

- - - light, fain would'st thou turn and yield them their de -

them their de - - - light,

mf

yield them their de - light, fain would'st thou turn and

would'st thou turn and yield them their de - - -

mf

-light, fain would'st thou turn, fain would'st thou

mf

fain would'st thou turn and yield them their de - light,

f

yield them their de - - light, fain

mf

- light, fain would'st thou turn, fain would'st

f

f turn and yield them their de - light,

f fain would'st thou turn and yield them their de - light, but *p*

would'st thou turn and yield them their de - light,

f thou turn and yield them their de - light,

p but

that thou fear'st lest I should steal a

p but that thou fear'st lest I should steal a sight, but

p but that thou fear'st lest I should steal a

that thou fear'st lest I should steal a sight.

sight, lest I should steal a sight.

that thou fear'st lest I should steal a sight.

sight, lest I should steal a sight.

Nº 14. I LOVE ALAS YET AM NOT LOVED.

SOPRANO. (CANTUS.)

SOPRANO. (ALTUS.)

ALTO or TENOR. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE. *(For rehearsal only.)*

Rather slow. *p*

I love a - las, a -

I love a - las, a - las, yet am not lov -

I love a - las, a - las, yet

A -

-las, yet am not lov - ed, a - las, a - las,

-ed, yet am not lov - ed, a - las, a - las, yet am not

am not lov - ed. I love a - las, a - las, yet am

-las, yet am not lov - ed, a - las, a - las, yet

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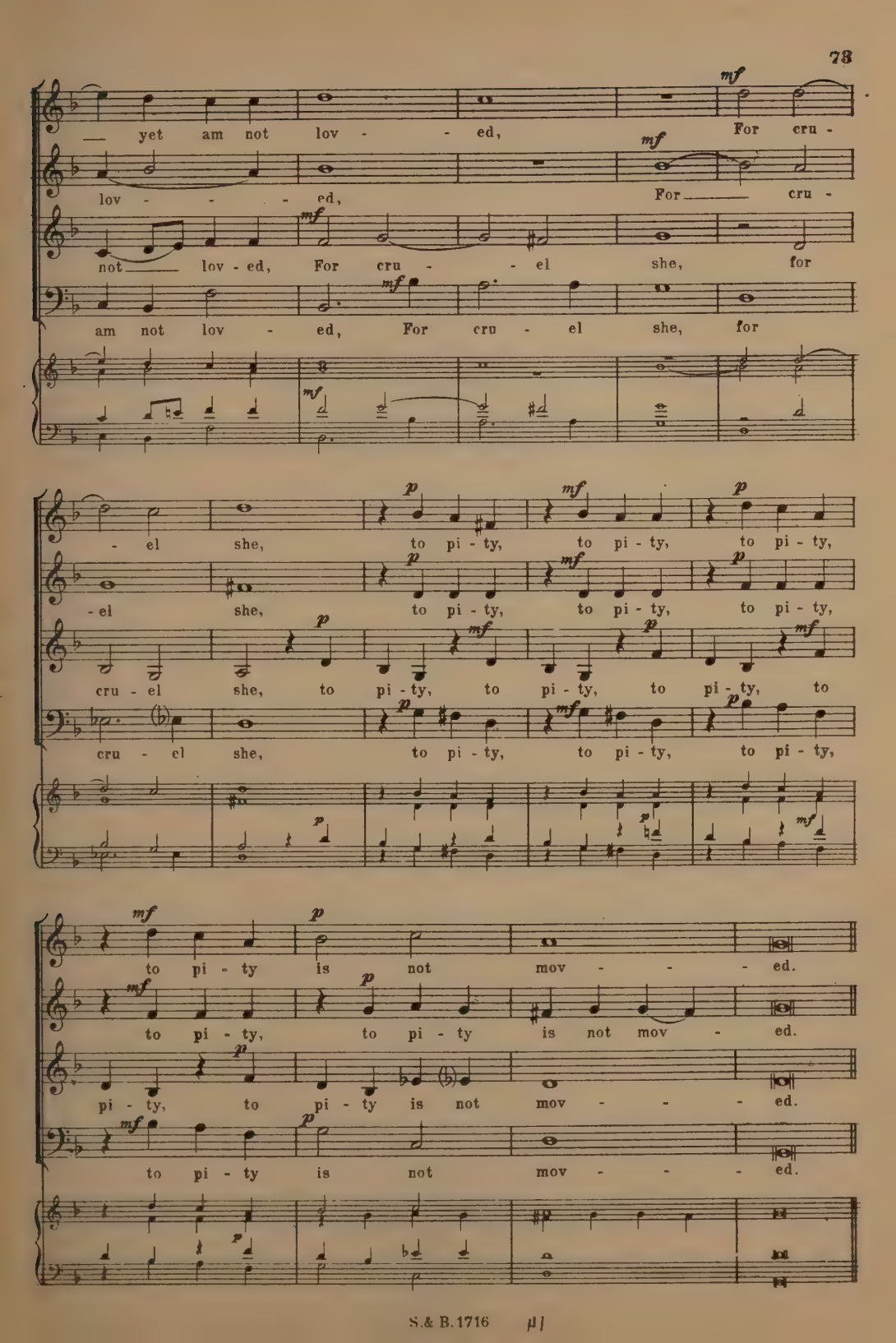
yet am not lov - - ed, For cru -
lov - - - ed, For cru -
not lov - ed, For cru - - el she, for
am not lov - ed, For cru - el she, for
- el she, to pi - ty, to pi - ty, to pi - ty,
- el she, to pi - ty, to pi - ty, to pi - ty,
cru - el she, to pi - ty, to pi - ty, to pi - ty, to
cru - el she, to pi - ty, to pi - ty, to pi - ty,
to pi - ty is not mov - - - ed.
to pi - ty, to pi - ty is not mov - ed.
pi - ty, to pi - ty is not mov - - - ed.
to pi - ty is not mov - - - ed.

f

My con - stant love with scorn she ill re - ward - eth,

f

My con - stant love with scorn she ill re - ward - eth,

f

My con - stant love with scorn she ill re - ward - eth,

f

My con - stant love with scorn she ill re - ward - eth,

f

mf *p*

on - ly my sighs a lit - tle she re - gard-eth, on - ly my sighs a lit - tle lit - tle

mf *p*

on - ly my sighs a lit - tle she re - gard-eth, on - ly my sighs a lit - tle lit - tle

mf *p*

on - ly my sighs a lit - tle she re - gard-eth, on - ly my sighs a lit - tle she re -

mf *p*

on - ly my sighs a lit - tle she re - gard-eth, on - ly my sighs a lit - tle she re -

mf *p*

cresc. *mf*

she re-gard - eth, Yet more and more the quenchless fire in - creas - eth, yet

cresc. *mf*

she re - gard - eth, Yet more and more, yet more, and more yet more and more the

cresc. *mf*

- gard - eth, Yet more and more, yet more and more the

cresc. *mf*

- gard - eth, Yet more and more the quench - less fire in - creas - eth, yet

cresc. *mf*

more and more the quench-less fire in - creas-eth, which to

quench-less fire in - creas-eth, in - creas - - eth, which

quench-less fire in - creas - eth, in-creas - eth, which

more and more the quench - less fire in - creas - eth, which

my great - er tor - - ment nev -

to my great - er tor-ment nev - er ceas-eth,

to my great-er tor - ment nev - er ceas - eth, which

to my great - er tor - ment

- er ceas - eth, nev - er ceas - - eth.

which to my great-er tor - ment nev - er ceas - eth.

to my tor - ment nev - er ceas - eth. Yet more and

nev - er ceas - eth, nev - er ceas - - eth. Yet

Yet more and more, yet more and

Yet more and more, yet more and more, yet more and more, yet more and

more, yet more and more the quench - less fire in - creas -

more and more the quench - less fire in - creas - eth, yet

ff

more the quench-less fire in-creas-eth, which to my great-

ff

more the quench-less fire in - creas - eth, which to my

ff

-eth, yet more and more the quenchless fire in-creas-eth, which to my great-

ff

more and more the quench-less fire in - creas - eth, which to my

ff

- er tor - ment nev - er ceas - eth.

great - er tor-ment nev - er ceas - eth.

- er tor - ment nev - er ceas - eth, nev - er ceas - eth.

great - er tor-ment nev - er ceas - eth.

* A sharp is printed in the original edition, and is obviously a misprint. The accidental was probably intended for the next note, F

Nº 15. AS MATCHLESS BEAUTY.

SOPRANO or ALTO. (CANTUS.)

SOPRANO or ALTO. (ALTUS.)

TENOR. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE. *(For rehearsal only.)*

Moderate speed.

mf

As match-less beau-ty thee a Phoe-nix proves, fair Le - on -

mf

As match-less beau - ty

mf

As match-less beau-ty thee a Phoe-nix

mf

As match-less beau-ty

mf

- il - la, fair Le - on-il - la, fair Le - on-il -

p

thee a Phoe-nix proves, fair Le-on-il - la, As

proves, a Phoe-nix proves, fair Le - on - il - la, fair Le-on-il -

thee a Phoe-nix proves, fair Le - on - il -

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-la, As match-less beau - ty thee a Phoe - nix

match-less beau - ty thee a Phoe - nix proves, fair Le - on - il - la,

- la, As match-less beau - ty thee a Phoe - nix proves, a Phoe - nix

la, As match-less beau - ty thee a Phoe - nix

proves, fair Le - on - il - la, So thy

fair Le - on - il - la, fair Le - on - il - la, So

proves, fair Le - on - il - la, fair Le - on - il - la,

proves, fair Le - on - il - la, So

sour - sweet loves, so thy sour - sweet loves:

thy sour - sweet loves, so thy sour - sweet loves: For

So thy sour - sweet loves: For

thy sour-sweet loves:

mf

For when young A - con's eye thy proud heart tames, for

when young A - con's eye thy proud heart tames, for when young A - con's

when young A - con's eye thy proud heart tames, thy *mf* proud heart

For when young A - con's

f

when young A - con's eye, *f* for when young A - con's eye thy proud heart

eye thy proud heart tames, for when young A - cons eye thy proud heart,

f

tames, for when young A - con's eye thy proud heart

f

eye thy proud heart

f

p *mf*

tames, Thou diest in him, and liv - est in my

p *mf*

tames, Thou di - est in him, and liv - est in my

p *mf*

tames, Thou diest in him and liv - est in my

tames,

p *mf*

flames, thou di - est in him, and liv - est

flames, thou di - est in him, and liv - est

flames, thou diest in him, and liv -

Thou diest in him, and liv - est

in my flames. For when young A - con's eye thy

in my flames. For when young A - con's eye thy

- est in my flames. For when young A - con's eye thy proud heart

in my flames.

proud heart tames, for when young A - con's eye thy proud heart tames, for

proud heart tames, for when young A - con's eye, for

tames, thy proud heart tames, for when young A - cón's

For when young A - con's eye thy

when young A-con's eye thy proud heart tames, Thou di - est in

when young A-con's eye thy proud heart tames, Thou diest in him,

eye thy proud heart tames, Thou diest in him, and

proud heart tames,

him, and liv-est in my flames, thou di-est in him,

and liv - est in my flames, thou di - est in

liv - est in my flames, thou diest in him,

Thou diest in him and

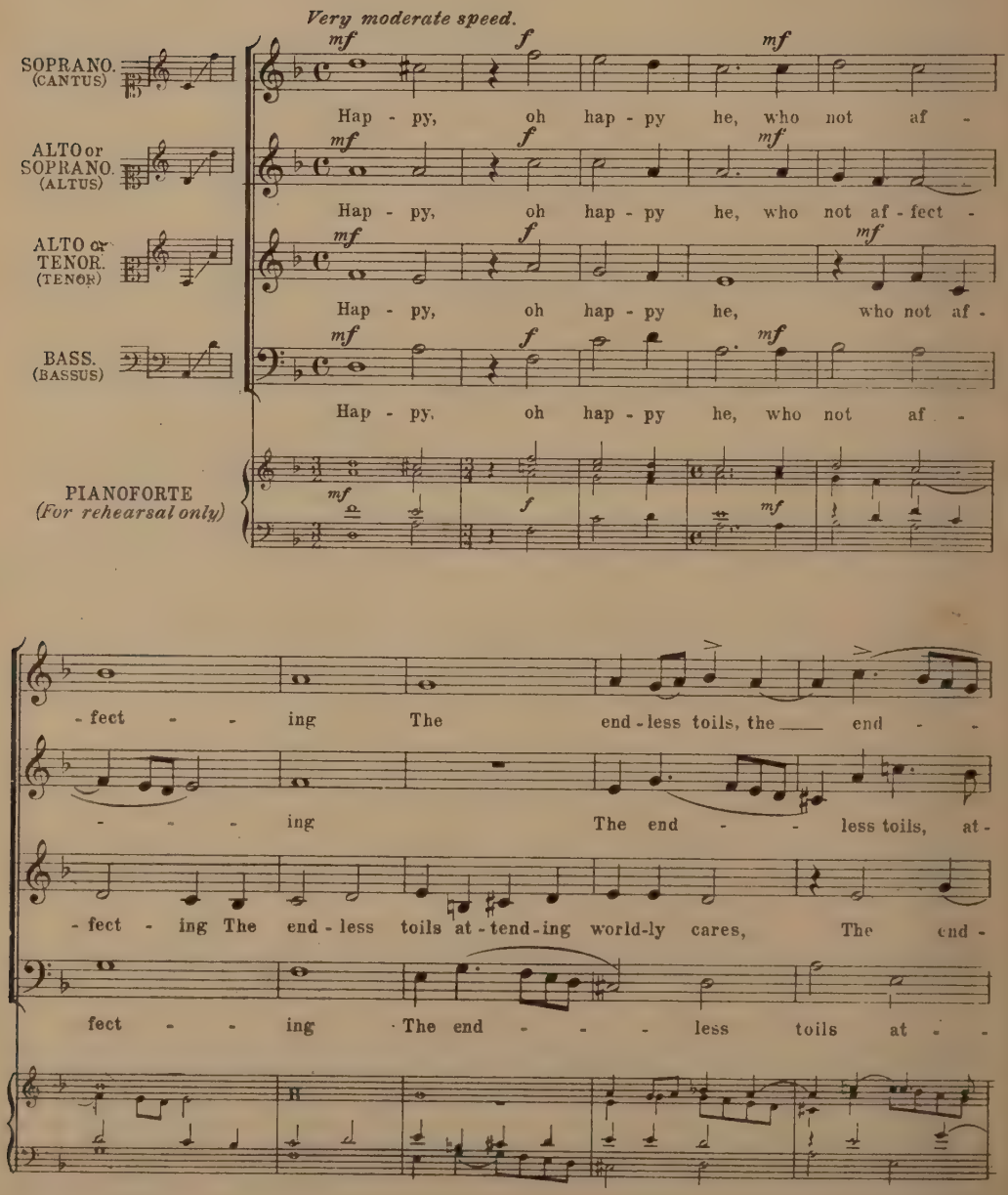
and liv - est in my flames, and liv - - est in my flames.

him, and liv'st in my flames and liv - est in my flames.

and liv - est in my flames, and liv-est in my flames.

liv - est in my flames.

No 16. HAPPY, OH HAPPY HE.



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- - - - - - - - less toils at - tend - ing world - -

- tend - ing world - ly cares, at - tend - ing world - - ly cares,

- - - - - - less toils at - tend - ing world - ly cares,

- tend - ing world - ly cares, The end - less toils at - tend - - ing world - ly

- - ly cares, *f* at - tend - - - ing world - ly

f at - tend - - - ing world - ly cares, - at - tend -

f at - tend - - - ing world - ly cares, at - tend -

f cares, The end - - less

f

cares, at - tend - - ing world - - ly cares, With *p*

- - - - ing world - ly cares, at - tend - ing world - ly cares, With *p*

- - - - ing world - ly cares, at - tend - ing world - ly cares, With *p*

toils at - - tend - ing world - ly cares, *p*

mind re - posed all dis - con - tents re - ject - ing;

mind re - posed all dis - con - tents re - ject - ing, with

mind re - posed all dis - con - tents re - ject - ing, with

With

pp

In si - lent peace his way to heaven

mind re - posed all dis - con - tents re - ject - ing; In si - lent

pp

mind re - posed all dis - con - tents re - ject - ing; In si - lent

mind re - posed all dis - con - tents re - ject - ing;

pp

p

pre - pares, In si - lent peace in si - lent

p

peace, in si - lent peace, his way to heaven pre - pares,

p

peace, in si - lent peace, his way to heaven pre - pares, In si - lent

p

In si - lent peace his way to heaven pre -

p

peace his way to heaven, in si - lent peace his way to heaven pre -

In si - lent peace, to heaven, in si - lent peace his

peace his way to heaven pre - pares to

- pares, In si - lent peace his way to heaven pre - pares: Deem -

- pares, In si - lent peace his way to heaven pre-pares: Deem-ing his life a

way to heaven pre-pares: Deem-ing his life a

heaven pre - pares, to heaven pre-pares: Deem-ing his life a Scene,

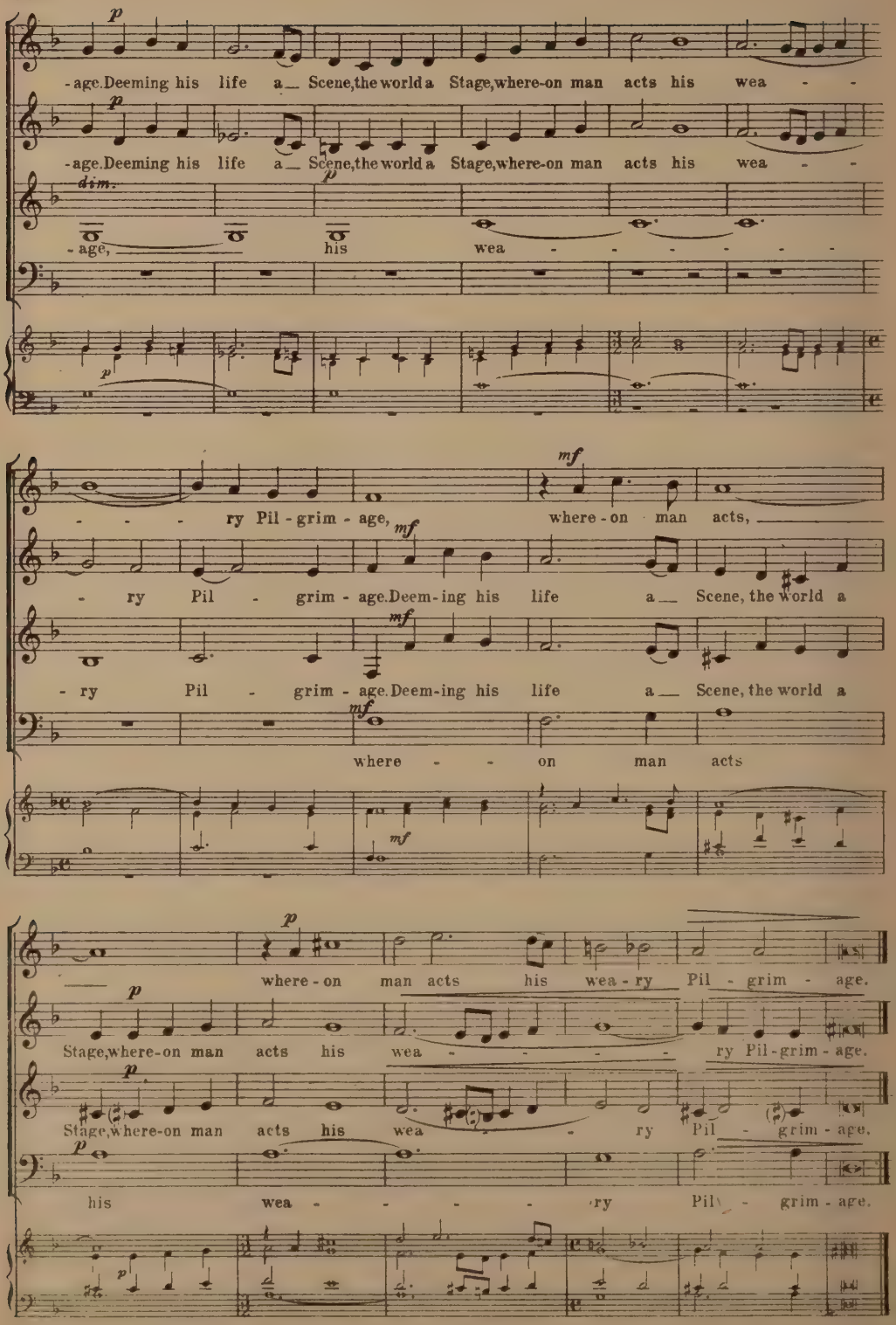
- ing his life a Scene, the world a

Scene, the world a Stage, where-on man acts his wea - - - - - ry Pil-grim-

Scene, the world a Stage, where-on man acts his wea - - ry Pil - grim-

the world a Stage, where - on man acts his Pil - grim -

Stage,



Here endeth the Songs of 4. parts.

S. & B. 1716.

No 17. SWEET HONEY SUCKING BEES.

(The First Part.)

SOPRANO. (CANTUS)

SOPRANO. (QUINTUS)

ALTO. (ALTUS)

ALTO. (TENOR)

BASS. (BASSUS)

PIANOFORTE. *(For rehearsal only)*

Rather fast. *mf*

Sweet hon - ey suck - ing

mf *p*

Sweet hon - ey suck - ing Bees, sweet

mf *p*

Sweet hon - ey suck - ing Bees, sweet

mf

Sweet hon - ey suck - ing

mf *p*

p

Bees, sweet hon - ey suck - ing Bees, why do you still,

hon - ey suck - ing Bees, why do you still,

hon - ey suck - ing Bees, why do you still, why do you

p

Bees, sweet hon - ey suck - ing Bees, why do you

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cresc. *mf*

why do you still, why do you still sur - feit on Ros - es, Pinks and

cresc. *mf*

why do you still, why do you still sur - feit on Ros - es, Pinks and

cresc. *mf*

still, why do you still sur - feit on Ros - es, Pinks and Vi - o -

cresc. *mf*

still, why do you still sur - feit on Ros - es, Pinks and

cresc. *mf*

p

Vi - o - lets? As if the choic-est Nec - tar lay in them, where-with you

p

Vi - o - lets? As if the choic-est Nec - tar lay

p

- lets? As if the choic- est Nec - tar lay in

p

Vi - o - lets? As if the choic-est Nec - tar lay in them, where-with you

p

store, where-with you store, where-with you store

in them, where-with you store your

them, where-with you store your cu-rious Ca - bin -

store your cu - rious Ca - - bin - ets,

mf

your cu-rious Ca - bin - ets: Ah, make your flight, Ah,

mf

cu - - rious Ca - bin - ets: Ah, make your flight to

mf

- ets: Ah, make your flight to Me - li -

mf

your cu-rious Ca - - - - bin - ets: Ah, make your flight,

mf

Ah, make your flight to

mf

p

make your flight, Ah, make your flight, Ah, make your flight to

p

Me - li - sua - viae's lips, Ah, make your flight to

p

- sua - viae's lips, Ah, make your flight.

p

Ah, make your flight, your flight to Me - li -

p

Me - li - sua - viae's lips, Ah, make your flight to

p

Me - li - sua - viae's lips,

Me - li - sua - viae's lips,

f

there may you re - vel, there may you re - vel, there,

f

- sua - viae's lips, there may you re - vel, there may you re - vel,

Me - li - sua - viae's lips,

f

f *p*

there, there may you re - vel in Am - bro - sian cheer, Where

f *p*

there may you re - vel, there may you re - vel in Am - bro - sian cheer, Where

there may you re - vel,

p

there may you re - vel in Am - bro - sian cheer, Where

f

there may you re - vel,

p

smil - - ing Ros - - es and sweet Li - lies sit,

smil - - ing Ros - - es and sweet Li - lies sit,

f

there may you

smil - ing Ros - - es and sweet Li - lies sit,

f

f

there may you re - vel,

f

there may you re - vel,

f *p*

re - vel, there may you re - vel, in Am - bro-sian cheer, Where smil - ing

f *p*

there may you re - vel, there may you re - vel in Am - bro-sian cheer, Where smil - ing

f *p*

there may you re - vel in Am - bro-sian cheer, Where smil - ing

p

p

keep - ing their

p

keep - ing their Spring-tide grac - es,

Ros - es and sweet Li - lies sit, keep - ing their Spring-tide grac - es,

Ros - es and sweet Li - lies sit, keep - ing their Spring-tide grac - es,

Ros - es and sweet Li - lies sit,

cresc. *f*

Spring - tide, keep - ing their Spring-tide grac - es, keep - ing their Spring-tide

cresc. *f*

keep - ing their Spring-tide grac - es, keep - ing their Spring-tide

cresc. *f*

keep - ing their Spring - tide grac - es, keep - ing their Spring - tide, Spring-tide

cresc. *f*

keep - ing their Spring - tide grac - es, all the year, their Spring-tide

f

keep ing their Spring - tide, Spring-tide

p

grac - es all the year, keep - ing their Spring - tide grac - es

p

grac - es all the year, keep - ing their Spring - tide grac -

grac - es, keep - ing their Springtide grac - es,

p

grac - es all the year, all the year, keep - ing their Spring - tide grac - es

grac - es all the year,

p

all the year,

- es all the year,

p *cresc.*

keep-ing their Spring - tide grac - es all the

p *cresc.*

all the year, keep - ing their Spring - tide grac - es all the

p *cresc.*

keep-ing their Spring - tide grac - es all the

p *cresc.*

f

keep - ing their Spring - tide grac - es all the year.

f

keep - ing their Spring - tide, Spring-tide grac - es all the year.

f

year, keep-ing their Spring-tide grac - es all the year.

f

year, keep - ing their Spring-tide grac - es all the year.

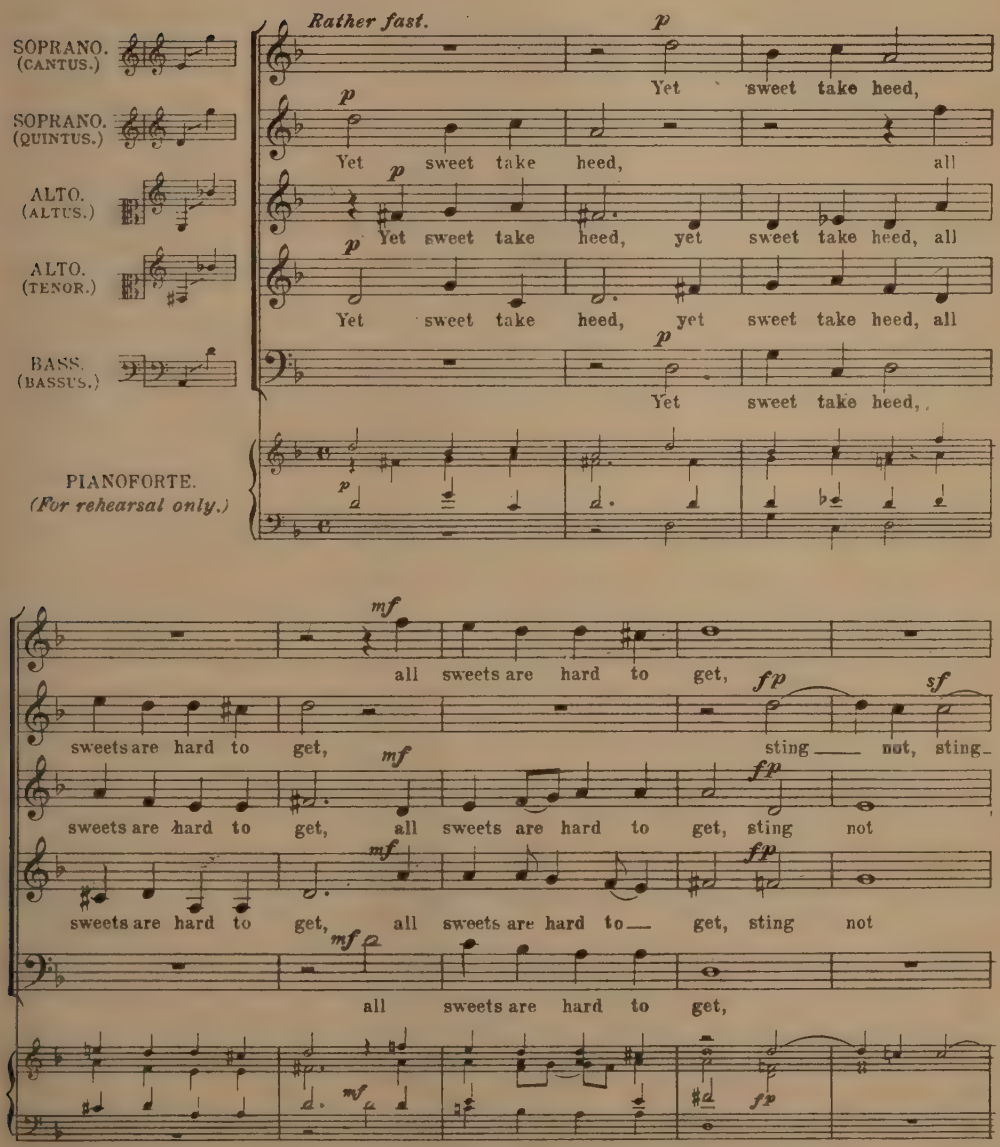
f

year, keep - ing their Spring-tide grac - es all the year.

f

Nº 18. YET SWEET TAKE HEED.

(The Second Part of Nº 17.)



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fp *sf*

sting not, sting not her soft

not her soft lips,

sf

her soft lips, sting not her soft

her soft lips, her soft lips, Oh be-

fp *sf*

sting not, sting not her soft

cresc.

lips, Oh be-ware of that, Oh be-ware of that, Oh be-

cresc.

Oh be-ware of that, Oh be-ware of that, Oh be-ware of

cresc.

lips, Oh be-ware of that, Oh be - - - ware

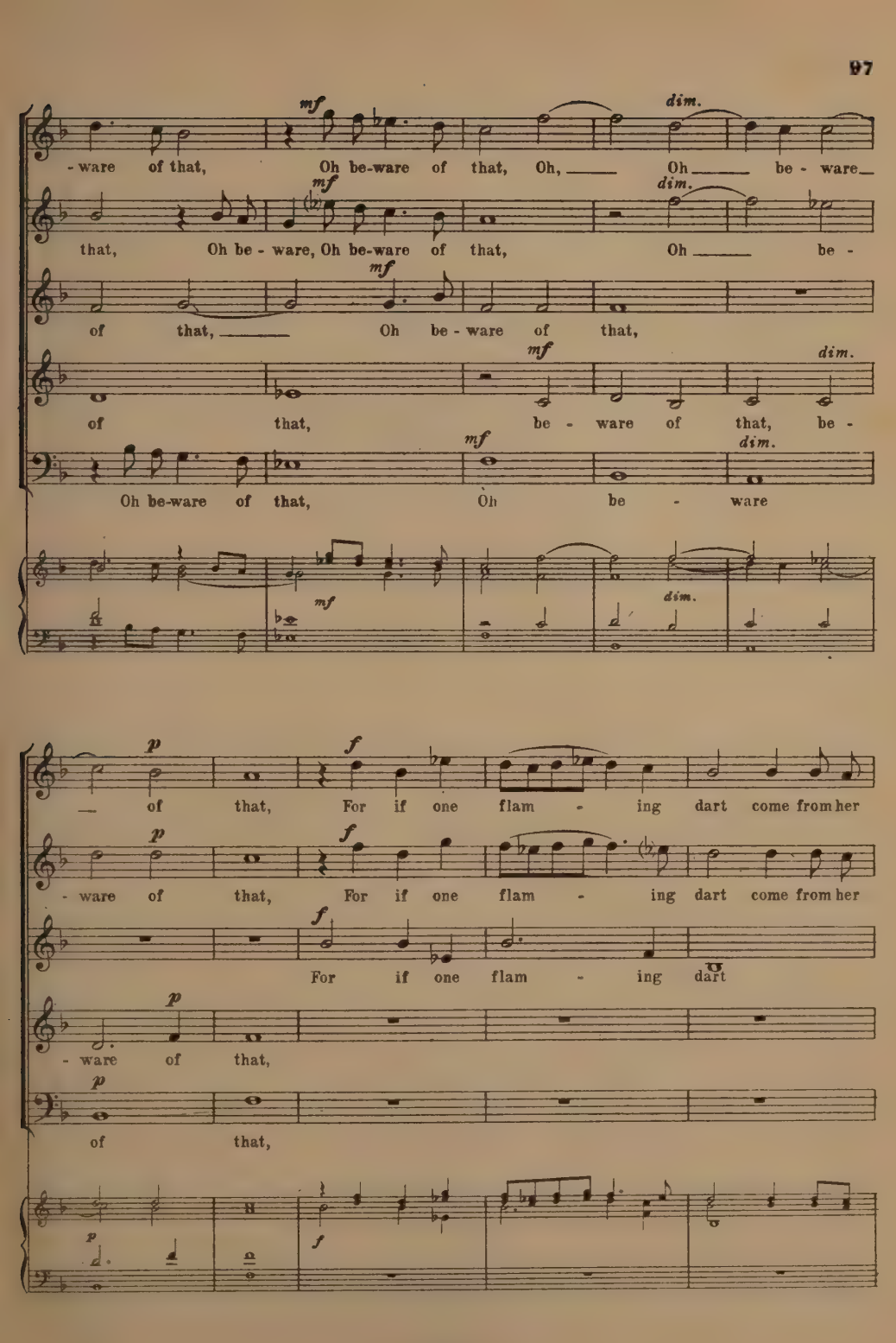
cresc.

-ware of that, Oh be - - - ware

cresc.

lips, Oh be-ware of that, Oh be-ware of that,

cresc.


mf
dim.
- ware of that, Oh be-ware of that, Oh, Oh be - ware
that, Oh be - ware, Oh be-ware of that, Oh be -
of that, Oh be - ware of that,
of that, be - ware of that, be -
Oh be-ware of that, Oh be - ware
p
f
of that, For if one flam - ing dart come from her
- ware of that, For if one flam - ing dart come from her
For if one flam - ing dart
- ware of that,
of that,

eye, come from her eye, come from her eye, was nev - er dart so

eye, come from her eye, come from her eye, was nev - er dart so

sf

come from her eye, come from her eye, was nev - er dart so sharp,

sf *dim.*

sharp, Ah then you die, you die, Ah then you die,

sf *dim.*

sharp, Ah then you die, then you die, then you die, then you

dim.

Ah, ah then you die, Ah then you

dim.

p

— then you die, you die.

p

die, Ah then you die.

p *p*

die, you die. For if one flam - - ing dart come from her

p

For if one flam - - ing dart come from her

p

For if one flam - - ing dart

p

cresc.

eye, come from her eye, come from her eye. was nev - er dart so

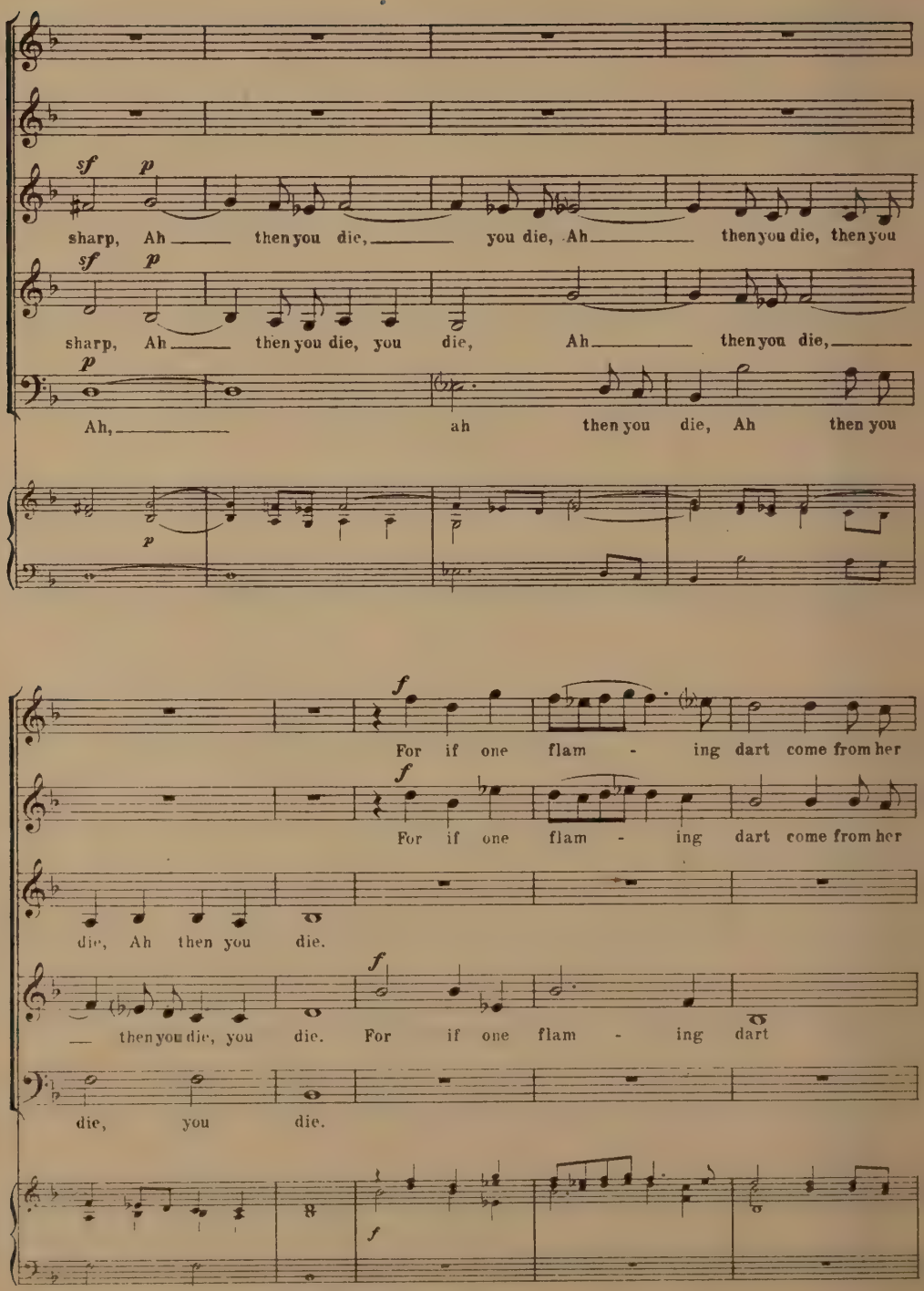
cresc.

eye, come from her eye, come from her eye. was nev - er dart so

cresc. *sf*

come from her eye, come from her eye. was nev - er dart so sharp,

cresc.


sf p
sharp, Ah then you die, you die, Ah then you die, then you
sf p
sharp, Ah then you die, you die, Ah then you die,
p
Ah, ah then you die, Ah then you
p
f
For if one flam - ing dart come from her
f
For if one flam - ing dart come from her
die, Ah then you die.
f
then you die, you die. For if one flam - ing dart
die, you die.
f

eye, come from her eye, come from her eye, was nev - er dart so

eye, come from her eye, come from her eye, was nev - er dart so

come from her eye, come from her eye, was nev - er dart so

sf *sempre f*

sharp, Ah then you die, then you die, then you die, Ah

sf *sempre f*

sharp, Ah then you die, then you die, then you die, Ah

sf *sempre f*

sharp, Ah then you die, then you die, Ah

sempre f

— then you die, ah — then you die.

then you die, — then you die.

f *sf*

Was nev - er dart so sharp.

then you die. Was nev - er dart, —

f

Was nev - er dart so

sf

was nev - er dart so sharp, was nev - er dart so

was nev - er dart so

was — nev - er dart so

sf

— was nev - er dart so sharp, was nev - er

sf

sharp, Ah then you

dim.

sharp. Ah then you

sf *dim.*

sharp, Ah then you die, Ah then you die, you

dim.

sharp, Ah then you die, you die.

sf *dim.*

dart so sharp, then you die, Ah then you die, Ah then

dim.

die, was nev - - er dart so sharp,

dim.

p

die. Ah then you die, Ah

p

die. Ah then you die, Ah then you

p

Ah then you die, you die, Ah then you die,

p

you die. Ah then you

p

Ah then you die, you die.

p

dim.

then you die, Ah then you die, Ah then you

dim. *dim.*

die, Ah then you die, you die, Ah

dim.

Ah then you

dim.

die, Ah then you die, Ah then you die, Ah then you

dim.

Ah then you die, you die, Ah then you die, Ah

dim.

pp

die, Ah then you die, Ah then you die.

pp

then you die, you die, Ah then you die.

pp

die, Ah then you die, Ah then you die, Ah then you die.

pp

die, you die, Ah then you die, you die.

pp

then you die.

pp

Nº 19. ALL PLEASURE IS OF THIS CONDITION.

Moderate speed.

SOPRANO. (CANTUS.) — *mf* All plea - sure is of this con-di-ti-

SOPRANO. (QUINTUS.) — *mf* All plea - sure is of this con-di-ti-

ALTO. (ALTUS.) — *mf* All plea - sure is of this con-di - ti-

TENOR or ALTO. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE. (*For rehearsal only.*) — *mf*

cresc. - on, It pricks men for - ward to *f* fru-i-ti - on, *mf* All

cresc. - on, It pricks men for - ward to *f* fru-i-ti - on, *mf* All

cresc. - on, It pricks men for-ward to *f* fru - i - - ti - on, *mf* All

mf All

mf All

cresc. *f* *mf*

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cresc.

plea - sure is of this con - di - ti - on, It pricks men

cresc.

plea - sure is of this con - di - ti - on, It pricks men for-ward

cresc.

plea - sure is of this con - di - ti - on, It

cresc.

plea - sure is of this con - di - ti - on, It pricks men for-

cresc.

plea - sure is of this con - di - ti - on, It pricks men

cresc.

f *p*

for - ward to fru - i - ti - on, It pricks men for - ward to

f *p*

to fru - i - ti - on, It pricks men for - ward

f *p*

pricks men for-ward to fru - i - ti - on, It pricks men for - ward

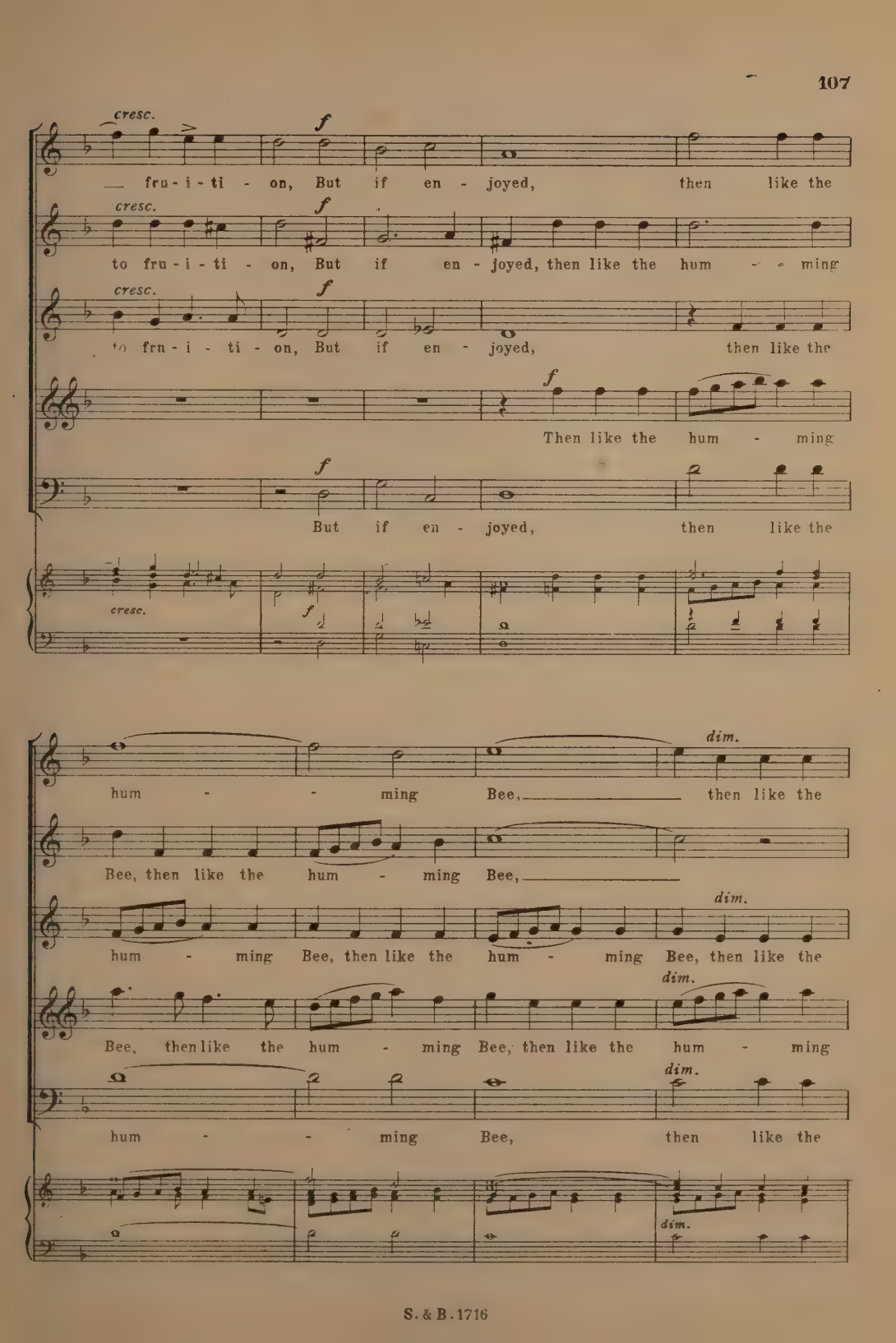
f

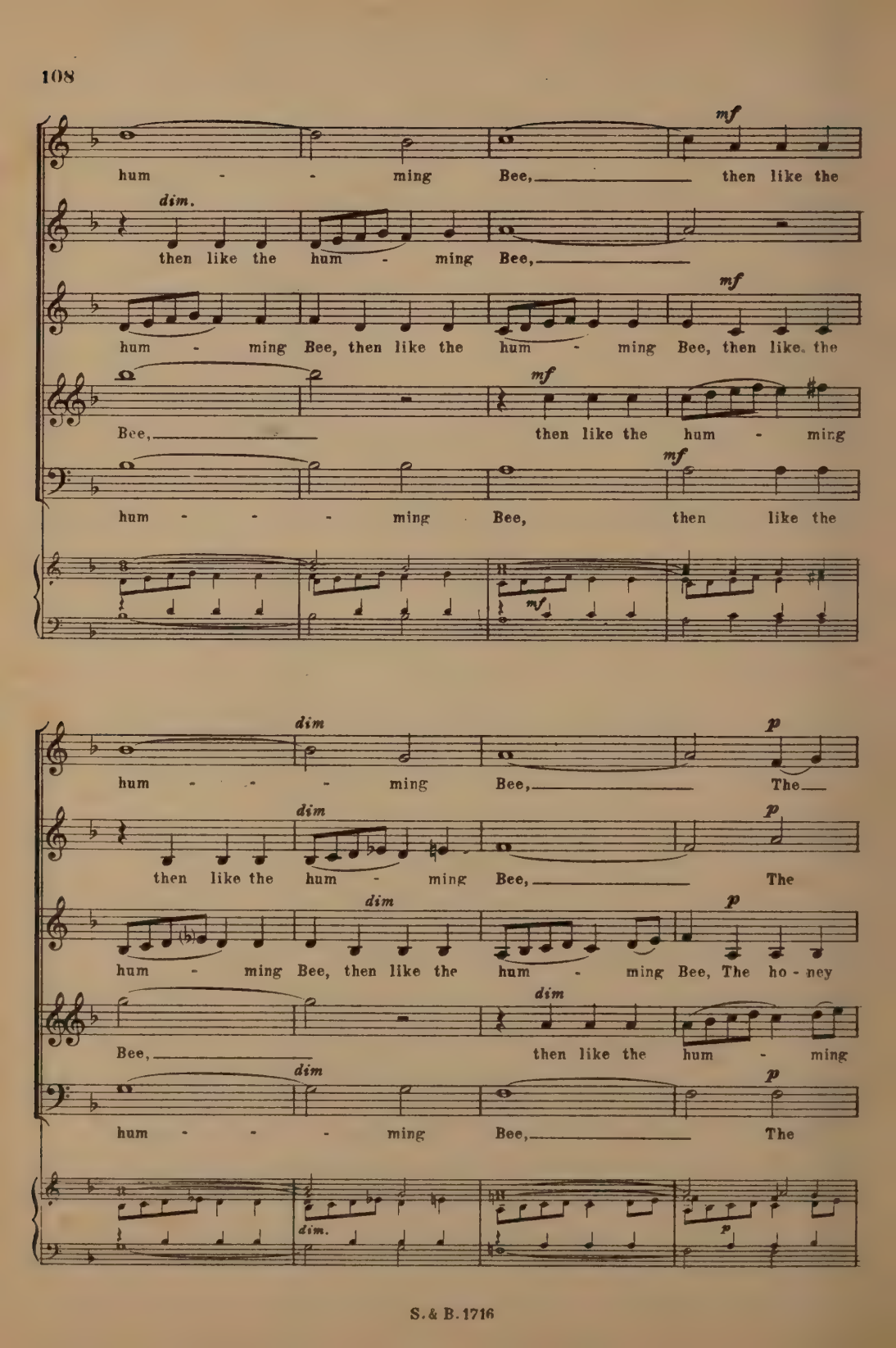
- ward to fru - i - ti - on,

f

for - ward to fru - i - ti - on,

f *p*


cresc.
f
fru - i - ti - on, But if en - joyed, then like the
cresc.
f
to fru - i - ti - on, But if en - joyed, then like the hum - ming
cresc.
f
to fru - i - ti - on, But if en - joyed, then like the
f
Then like the hum - ming
f
But if en - joyed, then like the
cresc.
f
dim.
hum - - ming Bee, then like the
Bee, then like the hum - ming Bee,
dim.
hum - ming Bee, then like the hum - ming Bee, then like the
dim.
Bee, then like the hum - ming Bee, then like the hum - ming
dim.
hum - - ming Bee, then like the
dim.


mf
hum - - ming Bee, then like the
dim.
then like the hum - ming Bee,
mf
hum - ming Bee, then like the hum - ming Bee, then like the
mf
Bee, then like the hum - ming
mf
hum - - - ming Bee, then like the
mf
dim
p
hum - - - ming Bee, The
dim
p
then like the hum - ming Bee, The
dim
p
hum - ming Bee, then like the hum - ming Bee, The ho - ney
dim
Bee, then like the hum - ming
dim
p
hum - - - ming Bee, The
dim.
p

pp

ho - ney be - ing shed a - way doth flee,

pp

ho - ney be - ing shed a - way doth flee,

pp

be - ing shed a - way doth flee, a -

p pp

Bee, The ho - ney be - ing shed a - way doth flee, doth flee, But

pp

ho - ney be - ing shed a - way

pp

mf

a - way doth flee, But leaves a sting that wounds the in - ward

a - way doth flee,

mf

-way doth flee, But leaves a sting that

mf

leaves a sting that wounds, But leaves a

mf

doth flee, But leaves a sting that wounds the

mf

heart, But

mf

But leaves a sting that wounds the in - ward

wounds the in - ward heart, But leaves a sting that wounds

sting that wounds the in - ward heart, But leaves a sting that wounds,

in - ward heart, But leaves a sting,

leaves a sting that wounds the in - ward heart,

heart, But leaves a sting that wounds, but leaves a sting that

the in - ward heart, But

but leaves a sting that wounds the in - ward heart, But

But

— But leaves a sting that wounds the in - ward

wounds, But

leaves a sting that wounds, but leaves a sting that wounds the

leaves a sting that wounds the in - ward heart,

leaves a sting that wounds the

heart, the in - ward heart,

leaves a sting that wounds the in - ward heart,

heart, a sting that wounds the in - ward heart, With gnaw -

But leaves a sting that wounds the in-ward heart, With gnaw - ing

in - - - ward heart, With gnaw - ing

p

With gnaw - ing grief and nev - er

-ing grief and nev - er end - ing smart, and nev - er

grief and nev - er end - ing smart, With gnaw - ing grief and nev -

grief, with gnaw - ing grief and nev - er end - ing

mf

end - ing smart, With gnaw - ing grief and nev-er end - ing smart,

mf

With gnaw - ing grief and nev-er end - ing smart,

mf

end - ing smart, With

mf

-er end - ing smart, With

mf

smart, With gnaw - - - ing grief

mf

dim.

With gnaw - ing grief and nev - er end - ing

dim.

With gnaw - ing grief and nev - er end - ing

gnaw - ing grief and nev - er end - ing smart,

gnaw - ing grief and nev - er end - ing smart,

dim.

and nev - - - - - - - er

dim.

p

smart, With gnaw - ing grief and nev - er end - ing smart.

p

smart, With gnaw - ing grief and nev - er end - ing smart.

p

With gnaw-ing grief, with gnaw-ing grief and nev - er end - ing smart.

p

and nev - er end-ing smart, With gnaw - ing grief and nev - er end - ing smart.

p

end - - - - - - - - ing smart.

p

No. 20. OFT HAVE I VOWED.

SOPRANO (CANTUS.)

SOPRANO (QUINTUS.)

ALTO (ALTUS.)

TENOR. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE. (*For rehearsal only*)

Very moderate speed. *p*

Oft have I vowed how dear - ly I did

p

Oft have I vowed how dear - ly I did love thee,

p

Oft have I vowed how dear-ly I did love thee, how

p

Oft have I vowed how dear-ly I did

p

cresc.

love thee, how dear - ly I did love thee,

mf

how dear - ly I did love thee, how dear - ly I did

cresc. *p*

dear - ly I did love thee, how dear - ly I did love thee, And

mf

love thee, how dear - ly I did love thee, how dear - ly I did

p *mf*

How dear - ly I did love thee, how dear - ly I did

cresc. *mf*

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p

And oft ob - served thee with all will - ing du - ty, with all

love thee,

oft ob - served thee with all will-ing du - ty,

p

love thee, And oft ob - served thee with all will-ing

p

love thee, And oft ob-served thee, and

p

will - ing du - ty,

p

And oft ob - served thee with all will-ing du - ty,

And oft ob - served thee with all will-ing du - ty,

du - ty, And oft ob - served thee with all will-ing du - ty, Sighs

oft ob - served thee with all will-ing du - ty, Sighs

* The original edition reads B with the natural marked but it is possibly a misprint for G.

mf p

Sighs — I have sent, still hop - ing to re - move thee, still hop - ing to re -

mf dim. p

— Sighs — I have sent, still hop - ing, still hop - ing to re - move thee, still

mf dim. p

Sighs I have sent, still hop - ing to re - move thee, still

mf p

I have sent, still hop - ing to re - move thee, Sighs have I sent, still

mf p

I have sent, still hop - ing to re - move thee, still hop - ing to re -

mf p

mf p

-move thee, still hop - ing to re - move thee: Mil - lions of

mf

hop - ing, still hop - ing to re - move thee:

mf p

hop - ing, still hop - ing to re - move thee, still

mf p

hop - ing, still hop - ing to re - move thee: Mil -

mf p

-move thee, to re - move thee: Mil -

mf p

tears, of tears I ten - dered to thy beau - ty, Mil - lions of tears, mil -

Mil - lions of tears, mil - lions of tears I ten - dered to thy

hop - ing to re - move thee: Mil - lions of tears, mil - lions of tears I

-lions of tears, mil - lions of tears I ten - dered to thy beau - ty, Mil -

-lions of tears I ten - - - - - - - dered

-lions of tears I ten - dered to thy beau - - - - ty, Yet

beau - ty, Mil - lions of tears I ten - dered to thy beau - ty, Yet

ten - dered to thy beau - ty, Mil - lions of tears I ten-dered to thy beau-ty, Yet

-lions of tears, mil - lions of tears I ten - dered to thy beau - ty.

to thy beau - - - - ty,

thou of sighs and sil - ly tears re - gard-less, Yet thou of

thou of sighs and sil - ly tears re - gard-less, Yet thou of

thou of sighs and sil - ly tears re - gard - less, Yet thou of

Yet thou of

Yet thou of

sighs and sil - ly tears re - gard - less,

sighs and sil - ly tears re - gard - less,

sighs, yet thou of sighs and sil - ly tears re - gard - less,

sighs and sil - ly tears re - gard - less, suff - 'rest my

sighs and sil - ly tears re - gard - less, suff - 'rest my

p

suff -

p

suff - 'rest my fee - ble heart, my fee - ble heart to

p

suff - 'rest my fee - - - ble heart

fee - ble heart,

fee - ble heart, my fee - ble heart to pine with

- 'rest my fee - ble heart to pine with an - guish,

pine with an - guish, with an - guish, suff - 'rest my fee - ble

to pine

suff - 'rest my fee - ble heart to pine

an - guish, to pine

to pine with an - guish,

heart to pine with an - guish,

with an - - guish, Whilst all my bar-ren

with an - guish, Whilst all my bar-ren

with an - guish, Whilst all my bar - ren

Whilst all my bar-ren hopes re - turn

Whilst all my bar-ren hopes re - turn

hopes re - turn re-ward - - less,

hopes re - turn re-ward - - less, Whilst all my

hopes re - turn re - ward - less,

re - ward - - - - - less,

mf

re - ward - - - - - less, My bit - ter days do

mf

My bit - ter days

mf

bar - ren hopes re - turn re - ward - less, My

mf

My

mf

p

My bit - ter days do waste, and

p

waste, and I do lan - guish, my bit - ter days do

p

do waste, and I do lan - guish, my bit - ter days do

p

bit - ter days do waste, and I do lan - guish, and

p

bit - ter days do waste, and I do lan -

p

dim.

I do lan - guish, my bit - ter days do waste, and

dim.

waste, and I do lan - guish, my bit - ter

dim.

waste, and I do lan - guish, My bit-ter days do waste

dim.

I do lan - - guish, and

dim.

- guish, my bit - ter days do

dim.

pp

I do lan - guish, and I do lan - - guish.

pp

days do waste, and I do lan - - - guish.

pp

and I do lan - guish, do lan - guish.

I do lan - guish, and I do lan - guish.

pp

waste, and I do lan - - - - guish.

pp

No. 21. DOWN IN A VALLEY.

(The First Part.)

Moderate speed.

SOPRANO. (CANTUS.)

mf Down in a val - ley, down in a

SOPRANO. (QUINTUS.)

mf Down in a val - ley, down in a val - ley,

ALTO. (ALTUS.)

mf Down in a val - ley, down in a val - ley,

TENOR. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE. (*For rehearsal only.*)

mf

val - ley, down in a val - ley as A - lex - is trips,

down in a val - ley as A - lex - is trips,

down in a val - ley as A - lex - is trips, Down in a

mf Down in a val - ley,

mf Down in a val - ley,

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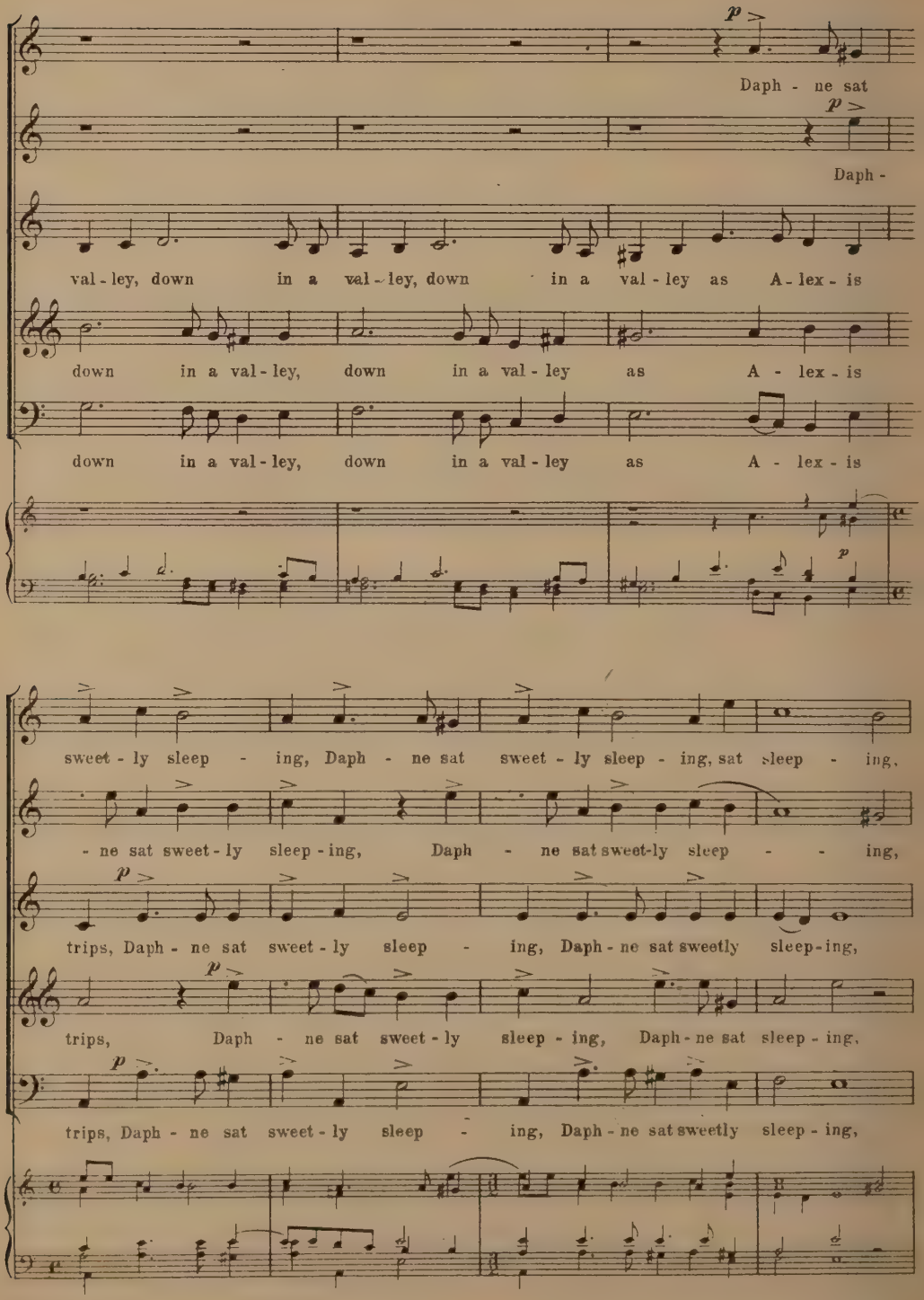
p
Daph - ne sat
p
Daph -
val - ley, down in a val - ley, down in a val - ley as A - lex - is
down in a val - ley, down in a val - ley as A - lex - is
down in a val - ley, down in a val - ley as A - lex - is
p
sweet - ly sleep - ing, Daph - ne sat sweet - ly sleep - ing, sat sleep - ing,
- ne sat sweet - ly sleep - ing, Daph - ne sat sweet-ly sleep - - ing,
p
trips, Daph - ne sat sweet - ly sleep - ing, Daph - ne sat sweetly sleep-ing,
p
trips, Daph - ne sat sweet - ly sleep - ing, Daph - ne sat sleep - ing,
p
trips, Daph - ne sat sweet - ly sleep - ing, Daph - ne sat sweetly sleep - ing,

f *p*

Soon as the wan - ton touched her rud - dy lips, she

f

Soon as the wan - ton touched her rud - dy lips,

f

Soon as the wan - ton touched her rud - dy lips,

f *p*

Soon as the wan - ton, soon as the wan - ton touched her rud - dy lips, she

f *p*

Soon as the wan - - ton touched her rud - dy lips, she

f *p*

mf *p*

nice - ly falls a weep - ing, she nice - ly falls a weep - ing, she

p *mf*

she nice - ly falls a weep - ing, she nice - ly falls a weep - ing,

p *mf*

she nice - ly falls weep - ing, she nice - ly falls

mf *p*

nice - ly falls a weep - ing, she nice - ly falls a weep - ing, she

mf *p*

nice - ly falls a weep - ing, she nice - ly falls a weep - ing, she

mf *p*

nice-ly falls a weep-ing, The wag full soft-ly lifts her, And to and

p

a weep - ing, And to and fro

p

a weep - ing, The wag full soft-ly lifts her,

nice-ly falls a weep-ing, The wag full soft-ly lifts her,

nice-ly falls a weep-ing, And to and

mf

fro he sifts her, and to and fro he sifts her.

he sifts her, The wag full soft-ly lifts her, and to and fro he sifts her.

mf

And to and fro he sifts her, and to and fro he sifts her.

mf

And to and fro he sifts her, and to and fro he sifts her.

mf

fro he sifts her, and to and fro he sifts her, and to and fro he sifts her.

mf

p

But when nor sighs, nor kiss - es moved ——— her pi - ty,

p

But when nor sighs, ah, nor kiss - es moved — her pi - ty, nor

p

But when nor sighs, nor kiss - - es moved her pi - ty,

p

But when nor sighs, nor ——— kiss - - es moved her pi - ty, nor

p

But when nor sighs, nor kiss - es moved her pi - - ty, nor

p

nor sighs could move her pi - ty, nor tears could move her—

mf

sighs could move her pi - ty, nor tears could move her pi - ty, nor

nor sighs could move her pi - ty, nor tears could move— her

mf

sighs could move her pi - ty, nor tears could move her pi - ty, nor

mf

sighs could move her pi - ty, nor tears could move her pi - ty, nor

mf

mf

pi - ty, nor sighs could move her pi - ty, nor tears could move her

sighs could move her pi - ty, nor tears could move her pi - ty,

mf

pi - ty, nor sighs could move her pi - ty, nor tears could move her

sighs could move her pi - ty, nor tears could move her pi -

sighs could move her pi - ty, nor tears could move her pi - ty,

p

pi - ty, With plaints he war - - bles forth,

p

With plaints he war - - bles forth, he

pi - ty, With plaints he

p

- - ty, With plaints he war - -

p

With plaints he war - - bles

p

he war - - bles forth this mourn -

war - - bles forth, he war - - bles

war - - bles forth, he war - bles

- bles forth, he war - - bles forth

forth, he war - - bles forth this

1. * 2.

- - ful dit - - ty. - ty.

forth this mourn - ful dit - ty. - ty.

forth this mourn - ful dit - - ty. - ty.

this mourn - - ful dit - ty. - ty.

mourn - ful dit - - ty. - ty.

* In this repeat the Cantus and Quintus interchange parts.

S & B. 1716.

No 22. HARD DESTINIES ARE LOVE.

(The second part of No 21.)

Moderate speed.

SOPRANO. (CANTUS)

Hard Des - tin - ies are Love and Beau - ty part - ed! Fair Daph - ne so dis - dain - Beau - ty part - ed! Fair Daph - ne so Love and Beau - ty part - ed!

SOPRANO. (QUINTUS)

Hard Des - tin - ies are Love and Hard Des - tin - ies are Love and Beau - ty part - ed!

ALTO. (ALTUS)

Hard Des - tin - ies are Hard Des - tin - ies are Love and

TENOR. (TENOR)

BASS. (BASSUS)

PIANOFORTE. *(For rehearsal only)*

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-ful! Fair Daph - ne so dis - - dain - ful!

dis - dain - - ful! Cu -

Fair Daph - ne so dis - dain - ful, dis - dain -

Fair Daph - ne so dis - dain - - ful!

Beau - ty part - ed! Fair Daph - ne so dis - dain - ful!

Cu - pid thy shafts are too un - just - ly dart - ed,

-pid thy shafts are too un - - just - ly dart - ed,

-ful! Cu - pid thy shafts are too un - just - ly dart - ed, Cu - pid thy

Cu - pid thy shafts

Cu -

cresc.

Fond

cresc.

Fond Love thy

shafts ___ are too ___ un - just - ly dart - ed,

___ are too ___ un - - just - ly dart - ed,

cresc.

-pid thy shafts ___ are too un - just - ly dart - ed, Fond

cresc.

mf

Love thy wounds be pain - ful, fond

mf

wounds be pain - ful, fond Love thy wounds be ___ pain -

cresc. *mf*

Fond Love thy wounds be pain - ful, fond Love thy wounds be pain -

mf

Fond Love thy wounds be pain - -

mf

Love thy wounds be pain - ful, fond

mf

Love thy wounds be pain - ful, But sith my love - ly

- ful. But sith my love - ly

- ful. But sith my love - ly

- ful. fond Love thy wounds be pain - ful, But sith my love - ly

Love thy wounds be pain - ful, But sith my love - ly

Jew - el is proved so coy and cru - el,

Jew - - el is proved so coy and cru - el, I'll

Jew - - el is proved so coy and cru - el,

Jew - - el is proved so coy and cru - el, I'll

Jew - - el is proved so coy and cru - el, I'll

f

I'll live and fro - - lic in her beau - ty's

live and fro - - lic in her beau - ty's trea -

f

I'll live and fro - - lic in her beau - ty's

live and fro - lic, I'll live and fro - - -

live and fro - - lic in her beau - - ty's

trea - sure. I'll live and fro - - lic

- - sure, I'll live and fro - - lic in her

trea - sure, I'll live and fro - - lic

- lic, I'll live and fro - lic, I'll live and

trea - sure, I'll live and fro - - lic in her

in her beau - ty's trea - - sure,

beau - ty's trea - - - sure, But lan - - guish,

in her beau - ty's trea - - sure,

fro - - lic in her beau - ty's trea - - sure, But lan - -

beau - - ty's trea - - sure, But

But lan - guish, faint, and die, but lan - guish,

But lan - guish, faint, and die, but

But lan - guish, faint, and die, in her dis - plea - -

- guish, but lan - guish,

lan - guish,

faint, and die,

mf

lan - guish, faint, and die in her dis - plea - -

mf

- sure, but lan - guish, faint, and

mf

faint, and die, but lan - guish, faint, and die, but

mf

but lan - guish, faint, and die in

mf

but lan - guish, faint, and die,

pp

- sure, but lan - guish, faint, and die, but

die, but lan - guish, faint, and die,

pp

lan - guish, faint, and die, but lan - guish,

pp

her dis - plea - sure, but lan - guish,

pp

pp

1.

but lan - guish, faint, and die in her

lan - guish, faint, and die in her dis -

pp

but lan - guish, faint, and die in her dis -

faint, and die in her dis - plea - -

faint, and die in her dis - plea - -

2.

dis - plea - sure. I'll in her dis - plea - sure.

plea - - sure. her dis - plea - - - sure.

plea - - sure. dis - plea - - - sure.

- - - sure. I'll plea - - - - sure.

- - - sure. I'll plea - - - - sure.

* In this repeat the Cantus and Quintus interchange parts.

No. 23. WEEP, WEEP, MINE EYES.

Very moderate speed.

SOPRANO. (CANTUS.)

Weep, — weep, weep, mine eyes, my heart — can take no rest, Weep, — weep, weep, my heart, mine eyes — heart can take no rest, Weep, — weep, weep, my heart, — mine eyes — shall ne'er take no — rest, Weep, weep, weep, weep, O my heart, mine eyes shall take no rest, Weep, — weep, weep, — my heart, mine eyes shall

SOPRANO. (QUINTUS.)

Weep, — weep, weep, mine eyes, — my

ALTO or TENOR. (ALTUS.)

Weep, — weep, mine eyes, my heart — can take

TENOR. (TENOR.)

Weep, weep, weep, weep, O mine eyes, my heart can

BASS. (BASSUS.)

Weep, — weep, weep, — mine eyes, my heart can

PIANOFORTE. *(For rehearsal only.)*

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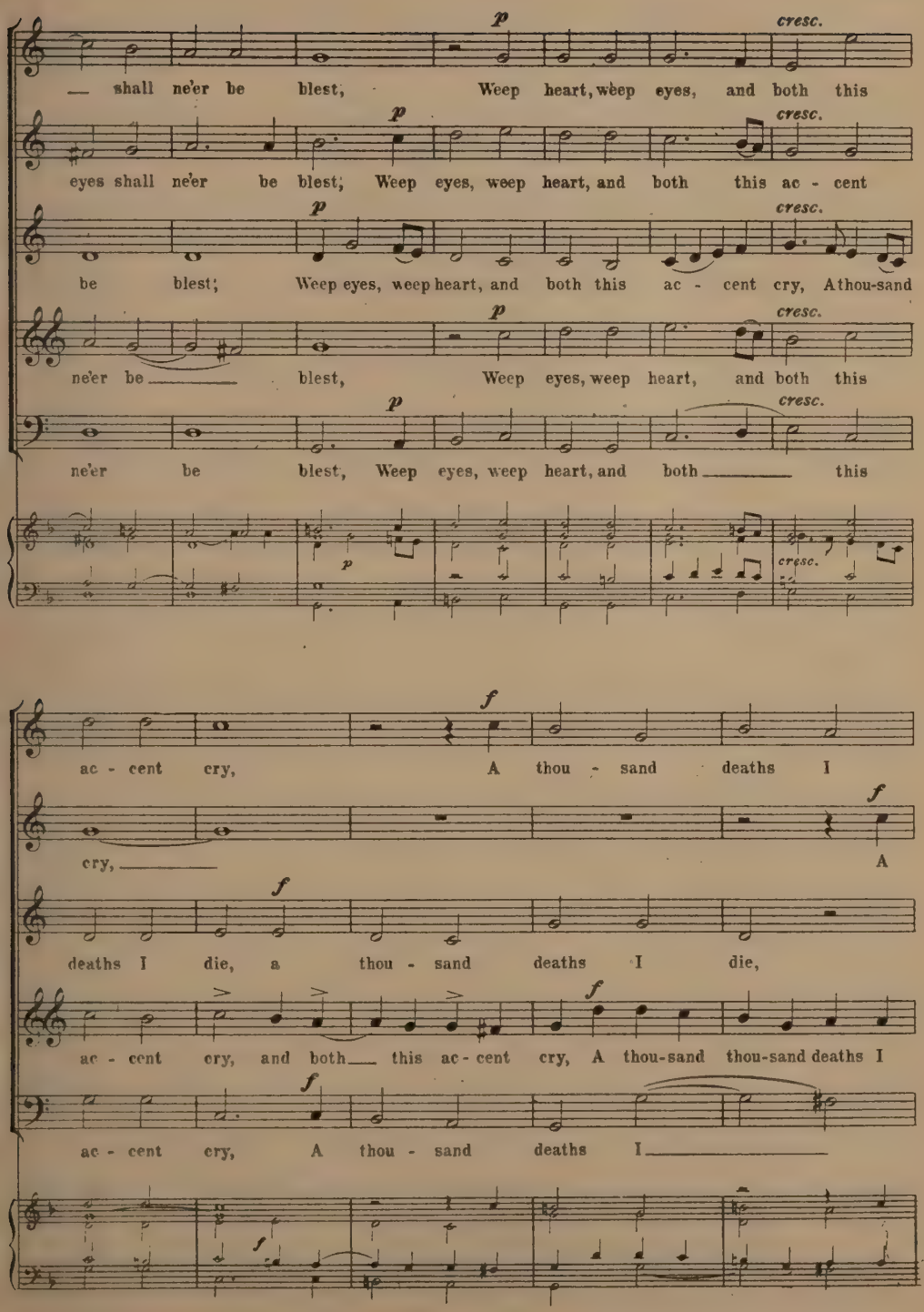
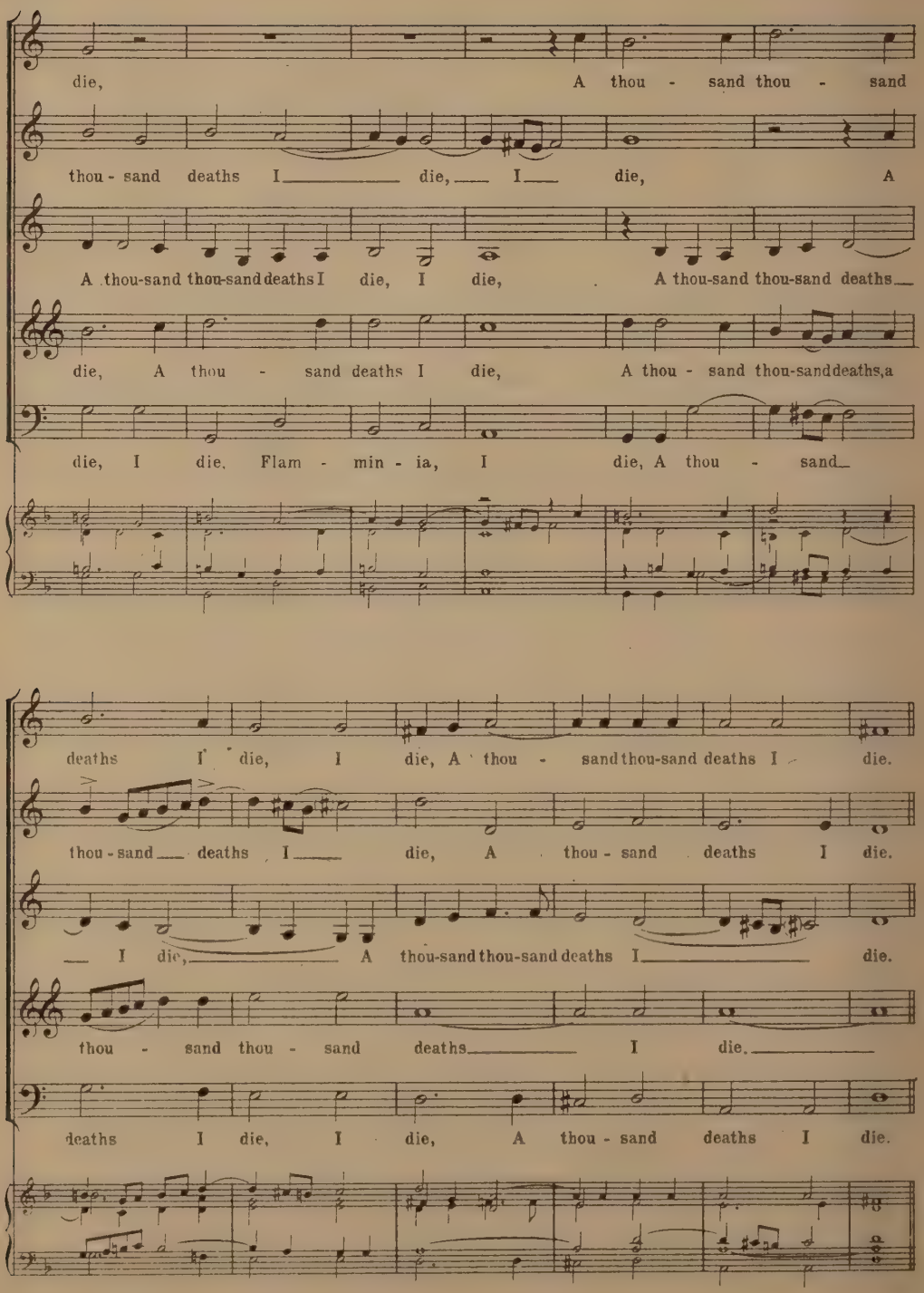

p
cresc.
— shall ne'er be blest, Weep heart, weep eyes, and both this
eyes shall ne'er be blest, Weep eyes, weep heart, and both this ac - cent
be blest, Weep eyes, weep heart, and both this ac - cent cry, A thou-sand
ne'er be — blest, Weep eyes, weep heart, and both this
ne'er be blest, Weep eyes, weep heart, and both — this
f
ac - cent cry, A thou - sand deaths I
cry, — A
deaths I die, a thou - sand deaths I die,
ac - cent cry, and both — this ac - cent cry, A thou-sand thou-sand deaths I
ac - cent cry, A thou - sand deaths I —


die, A thou - sand thou - sand
thou - sand deaths I die, I die, A
A thou-sand thou-sand deaths I die, I die, A thou-sand thou-sand deaths
die, A thou - sand deaths I die, A thou - sand thou-sand deaths, a
die, I die, Flam - min - ia, I die, A thou - sand
deaths I die, I die, A thou - sand thou-sand deaths I die.
thou - sand deaths I die, A thou - sand deaths I die.
I die, A thou-sand thou-sand deaths I die.
thou - sand thou - sand deaths I die.
deaths I die, I die, A thou - sand deaths I die.

p *mf* *f*

Ay me, ah, ah, cru-el For-tune, Ay me, Now_

p *mf* *f*

Ay me, Ay me, Now_

p *mf* *f*

Ay me, ah, ah, cru-el For-tune, Ay_ me, ay me, Now_

p *mf* *f*

Ay me, ah, ah, cru-el For-tune, Ah_ me, Now

mf

Ah, ah, cru-el For-tune, Ay me,

p *mf* *f*

_ Le - an - der to die I fear not, Death do thy

_ Le - an - der_ to die I fear_

_ Le - an - der to die_ I fear_ not,

Le - an - der_ to die_ I fear

worst I care not, Death do thy worst I care not, Death

not, Death do thy worst I care not, Death do thy worst I care

Death do thy worst I care not, Death do thy

not, Death do thy worst I care not, Death do thy worst I

f

Death do thy worst I care not, Death

ff *p*

do thy worst I care not, I hope, I

ff *p*

not, I care not, I hope, I

ff *p*

worst I care not, I hope,

ff *p*

care not, I hope when I am dead, I

ff *p*

do thy worst I care not, I hope when I am

ff *p*

hope when I am dead, in E - ly - sian

hope when I am dead, in E - ly - sian plain,

when I am dead, in E - ly - sian plain,

hope when I am dead, in E - ly - sian plain,

dead, when I am dead,

cresc. *mf*

plain, in E - ly - sian plain, in E - ly - sian plain, To

cresc. *mf*

in E - ly - sian plain, in E - ly - sian plain, To

cresc. *mf*

in E - ly - sian plain, in E - ly - sian plain, To meet, and there with

cresc. *mf*

in E - ly - sian plain, in E - ly - sian plain, To meet, and there with

mf

in E -

cresc. *mf*

meet, and there with joy, and there with joy, and there

meet, and there with joy, and there with joy, and there

joy, and there with joy, and there with joy, and

joy, and there with joy, and there

- ly - sian plain, To meet, and

with joy, with joy we'll love a - gain.

with joy, with joy we'll love a - gain.

there with joy, and there with joy we'll love a - gain.

with joy, with joy we'll love a - gain, a - - gain.

there with joy we'll love a - gain.

No. 24. THERE WHERE I SAW.

Very moderate speed.

SOPRANO. (CANTUS.)

SOPRANO. (QUINTUS.) *mf* There where I saw her love - ly beau - ty

ALTO. (ALTUS.) *mf* There where I saw her love - ly

TENOR. (TENOR.) *mf* There where I saw her love -

BASS. (BASSUS.)

PIANOFORTE. *(For rehearsal only.)* *mf*

mf There where I saw her love - ly beau - ty, her love -

paint - ed, there where I saw her love - ly beau - ty

beau - ty paint - ed, there where I saw her love - ly beau - ty

ly beau - ty paint - ed, *mf* there where

there where

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-ly beau-ty paint - - ed, Where

paint - ed, her love - ly beau - ty paint - -

there where I saw her love - ly beau-ty paint - ed, Where

I saw her love-ly beau-ty paint - ed, Where Ve-nus-

I saw her love - ly beau-ty paint - ed, Where

Ve-nus - like my sa-cred God-dess shin-eth,

-ed, Where Ve-nus - like my sa-cred God-dess shin - eth,

Ve - nus-like my sa-cred God-dess shin - eth, my sa-cred God-dess shin - eth,

- like, Where Ve - nus-like my sa-cred God-dess shin - eth,

Ve - nus - like my sa - cred God-dess shin - eth,

p

There with pre - cell - ent ob - - ject mine eyes _____ faint -

p

There with pre - cell - - ent ob - ject mine eyes faint - - -

p

There with pre - cell - - ent ob - ject mine ___ eyes_ faint - ed,

p

- ed,

- ed, there

there with pre - cell - ent ob - - ject mine eyes _____ faint - ed, there

p

There with pre - cell - ent ob - ject mine eyes faint - - - ed, there

p

There with pre - cell - ent ob - ject mine eyes _____ faint - ed,

f

That fair but fat - al

f

with pre - cell - ent ob - ject mine eyes faint - ed, That

with pre - cell - - ent ob - ject mine eyes faint - ed,

f

with pre - cell - - ent ob - ject mine eyes faint - ed, That

f

That fair but fat - al

f

star, that fair but fat - al star my dole

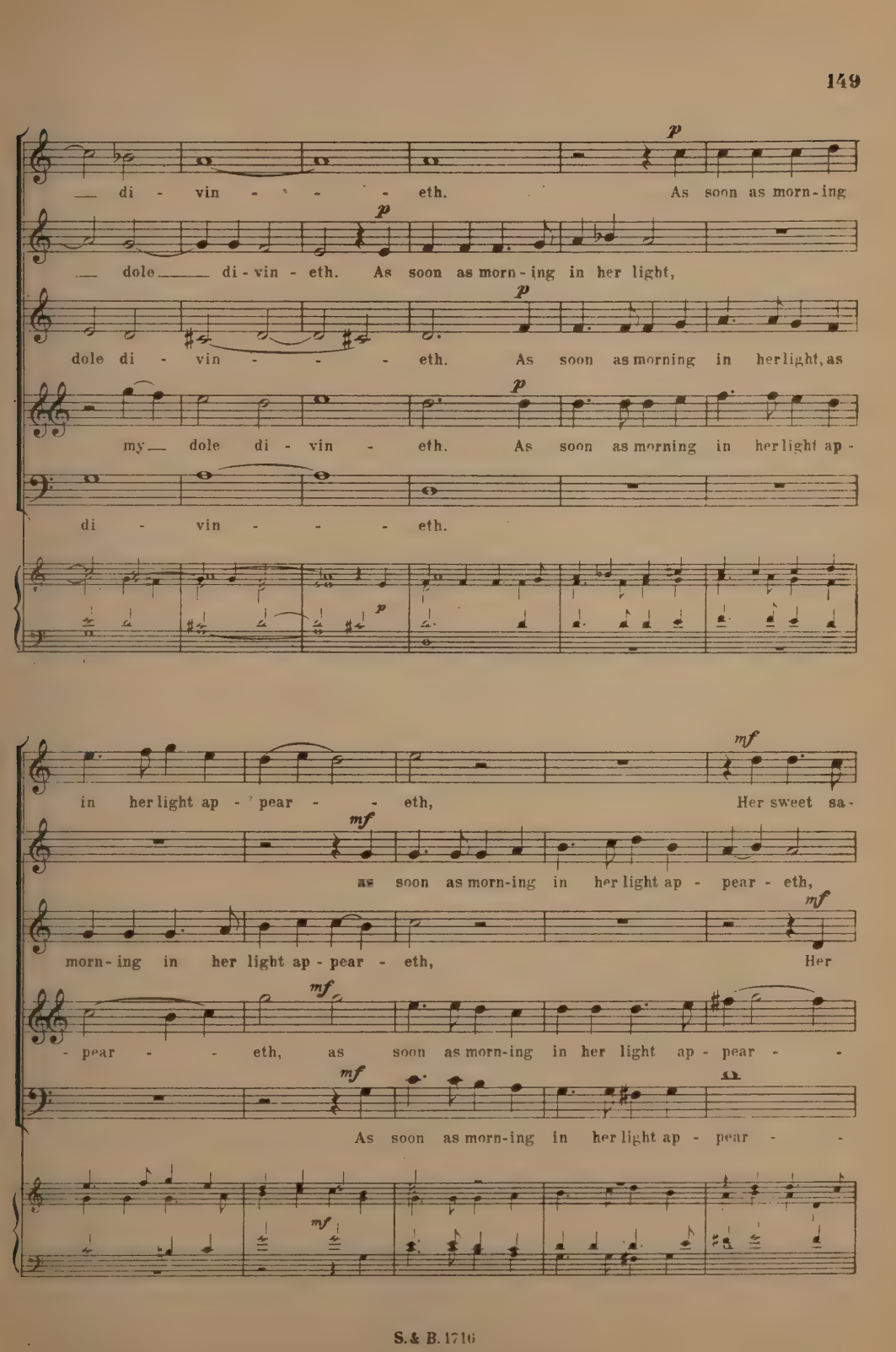
fair but fat - al star, that fair but fat - al star my

f

That fair but fat - al star my dole di vin - eth, my

fair but fat - al star, that fair but fat - al star my dole di - vin - eth,

star, that fair but fat - al star my dole


p
di - vin - - - eth. As soon as morn-ing
p
dole di-vin - eth. As soon as morn-ing in her light,
p
dole di - vin - - - eth. As soon as morning in her light, as
p
my dole di - vin - eth. As soon as morning in her light ap -
di - vin - - - eth.
p
mf
in her light ap - pear - - eth, Her sweet sa-
mf
as soon as morn-ing in her light ap - pear - eth,
mf
morn-ing in her light ap - pear - eth, Her
mf
- pear - - eth, as soon as morn-ing in her light ap - pear - -
mf
As soon as morn-ing in her light ap - pear - -
mf

f

-lute my mind o'er-cloud-ed clear - eth, her sweet sa-lute my mind o'er-

f

Her sweet sa-lute my mind o'er-cloud-ed

cresc. *f*

sweet sa-lute my mind o'er - cloud - ed clear - - eth, o'er-cloud-

cresc. *f*

-eth, Her sweet sa-lute my mind o'er - cloud - - - - -

f

eth, ap - pear - eth, Her sweet sa-lute my mind o'er - cloud - ed

f

p

-cloud-ed clear - eth, When night a - gain the day's

p

clear - - eth, When night a - gain the day's

p

- ed clear - eth, When night a - gain the day's de - light be -

p

- ed clear - eth, When night a - gain the

p

clear - - eth, When night a -

p

de - light be - reav - eth, My heart's true sa -

de - light be - reav - eth, My heart's true sa - cri - fice,

- reav - eth, My heart's true sa - cri - fice she

cresc.

day's de - light be - reav - eth, My heart's

cresc.

- gain the day's de - light be - reav - eth, My

cresc. *mf* * *f*

- cri - fice she quick re - ceiv - - - eth, But night and

cresc. *f*

My heart's true sa - cri - fice, But night and

cresc. *mf* *f*

quick re - ceiv - - eth, she quick re - ceiv - eth, she

mf *f*

true sa - - cri - fice she quick re - ceiv - - eth, But

mf *f*

heart's true sa - cri - fice she quick re - ceiv - eth, But

cresc. *mf* *f*

*For a similar example of harmonic treatment by Wilbye, compare No 22 of his first Set of Madrigals (Vol. VI. p. 105 bar 1.)

day she craf - ti - ly for - sakes me,

day she craf - ti - ly for - sakes me, To te - - -

craf - ti - ly for - sakes me, To te - dious

night and day she craf - ti - ly for - sakes me, To te - dious

night and day she craf - ti - ly for - sakes me,

To te - - dious day to loath - - some

- dious day, to te - dious

day to loath-some night be - takes me, to

day to loath - some night, to

To te - dious

night, to loath - some night be - takes me, to

day to loath - some night be - takes

te - dious day to loath-some night be - takes me, to te -

loath - - some night be - takes me, to te - dious

day to loath - some night be - takes me,

te - dious day to loath - some night be - takes me.

me, to te-dious day to loath - some night be - takes me.

- - dious day to loath-some night be - takes me.

day to loath - some night be - takes me.

to loath-some night be - takes me.

No. 25. YE THAT DO LIVE IN PLEASURES.

SOPRANO. (CANTUS.)

SOPRANO. (QUINTUS.)

ALTO. (ALTUS.)

ALTO or TENOR. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE. *(For rehearsal only.)*

Rather fast. *f*

Ye that do live in plea - sures

f Ye that do live in plea - sures plen - -

f Ye that do live in plea - sures plen - ty,

f Ye that do live in plea - sures

f

plen - - - - ty, ye that do live in plea - sures

- - - ty, ye that do live in plea - - sures plen - -

f Ye that do live in plea - - sures plen - -

plen - - ty, ye that do live in plea - sures

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plen - - ty, And dwell in Mu - sic's sweet - est Airs,

- - ty, And dwell in Mu - sic's sweet - est Airs, and dwell, _____ and dwell in

And dwell in Mu - sic's sweet-est

- - - ty, And dwell in Mu-sic's sweet-est Airs, in sweet-est

plen - ty, in plen - ty, And dwell in Mu-sic's sweet-est Airs,

p

Whose eyes are quick, _____ Whose ears are dain - ty,

p

Mu - sic's sweet - est Airs, Whose

p

Airs, Whose eyes are quick, _____ Whose ears are dain - ty, Whose

dim. *p*

Airs, and dwell in Mu - sic's sweet - est Airs, and dwell in Mu - sic's

dim. *p*

and dwell in Mu - sic's sweet - est Airs, in sweet - est Airs,

p

Whose eyes are quick, Whose ears are

eyes are quick, Whose ears are dain - ty, Whose ears are

eyes are quick, Whose ears are dain - ty, are dain - ty, Whose

sweet - est Airs, in sweet est Airs,

Whose eyes are

dain - ty, Whose ears are dain - ty,

dain - ty, are dain - ty, Whose eyes are quick, Whose ears are

eyes are quick, Whosn ears are dain - ty, are dain - ty, Whose

Whose eyes are quick, Whose ears are

quick, Whose ears are

Whose ears are dain - ty,

dain - ty,

mf

eyes are quick, Whose ears are dain - ty, Not clogged with earth or world -

mf

dain - ty, Whose ears are dain - ty, Not clogged with earth or world -

mf

dain - - ty, Not clogged

mf

mf

Not clogged with earth or world - - - ly

mf

Not clogged with earth or world - - ly

- - - ly cares,

- - ly cares,

with earth

cares, or world - ly

cares, Not clogged with

Not clogged with earth or world - - ly cares, with

Not clogged with earth or world - - ly cares, with

or world - ly

cares, Come sing this song, made

earth or world - ly cares, Come sing this song, made

world - ly cares, Come sing this song, made

earth or world - ly cares, Come sing this song, this song, made

cares, Come sing this song, made

in Am - phi - on's praise,

p

in Am - phi - on's praise, Who now is dead,

p

in Am - phi - on's praise, Who now is dead, Who now is

p

in Am - phi - on's praise, Who now is dead, Who now is

p

in Am - phi - on's praise, Who now is dead,

p

mf

Who now is dead, Yet you his Fame can

mf

Yet you his

mf

dead, Who now is dead, Yet you his

mf

dead, Who now is dead, Yet you his Fame can

mf

Who now is dead, Yet you his

mf

raise, Call him a - gain, let him not die, But live in —

Fame can raise, Call him a - gain, let not him die, But live in Mu - sic's

Fame can raise, Call him a - gain, let him not die,

raise, Call him a - gain, let him not die, But live in —

Fame can raise, Call him a - gain, let him not die, But live in Mu - sic's

Mu - sic's sweet-est breath, Place him in fair - est me - mo - ry, And

sweet - est breath, Place him in me - mo - ry, Place him in fair - est me - mo -

Place him in fair - est me - mo - ry, Place him in fair - est me - mo -

Mu - sic's sweet-est breath, Place him in fair - est me - mo - ry, And

sweet - est breath, Place him in fair - est me - mo - ry, And

* This Sharp is erroneously given to the previous note in the Original edition.

ff

let him tri-umph o - ver death, And

ff

- ry, And let him tri - umph o - ver death, And

ff

- ry, And let him tri - umph o - ver death, And let him tri-umph o-ver

ff

let him tri - umph o - ver death, And let him tri - umph o-ver

ff

let him tri-umph o - ver death, And let him tri - umph o-ver

ff

p

let him tri - umph o - ver death: O sweet - ly sung, his liv - ing

p

let him tri - - umph o - ver death: O sweet - ly sung, his liv - ing

p

death: O, O sweet - ly sung, his liv - ing

p

death: O sweet - - ly sung, his wish,

p

death: O sweet - ly sung, his liv - ing

p

cresc. *mf*

wish at-tend ye, his liv-ing wish at-tend ye, These were his

mf

wish at-tend ye, These were ——— his words, ———

cresc. *mf*

wish at-tend ye, his liv-ing wish at-tend ye, These were his

cresc. *mf*

his liv-ing wish ——— at-tend ye, These were ——— his ———

mf

wish at-tend ye, These were ——— his

mf

f

words, the mirth of heaven God send ye, the mirth of heaven God send ——— ye.

f

——— the mirth of heaven God send ye, the mirth of ——— heaven God send ye.

f

words, the mirth of heaven God send ye, the mirth of heaven God send ye.

f

words, the mirth of heaven, the mirth of heaven God ——— send ye.

f

words, the mirth of heaven God send ye, God send ye.

f

Nº 26. A SILLY SYLVAN.

Very moderate speed.

SOPRANO. (CANTUS.)

A sil - ly Syl - van kiss - ing heaven-born fire,

SOPRANO. (QUINTUS.)

A sil - ly Syl - van kiss - ing heaven-born fire,

ALTO. (ALTUS.)

A sil - ly Syl - van kiss - ing heaven-born fire,

ALTO. (TENOR.)

A sil - ly Syl - van kiss-ing heaven-born fire,

TENOR. (BASSUS.)

A sil - ly Syl - van kiss - ing heaven-born fire,

PIANOFORTE. (*For rehearsal only.*)

scorch-ed his lips for his so fond de - sire: I not so fond,

scorch-ed his lips for his so fond de - sire: I not so

scorch-ed his lips for his so fond de - sire: I

scorch-ed his lips for his so fond de - sire: I not so fond. I not so

scorch-ed his lips for his so fond de - sire: I not so fond, but

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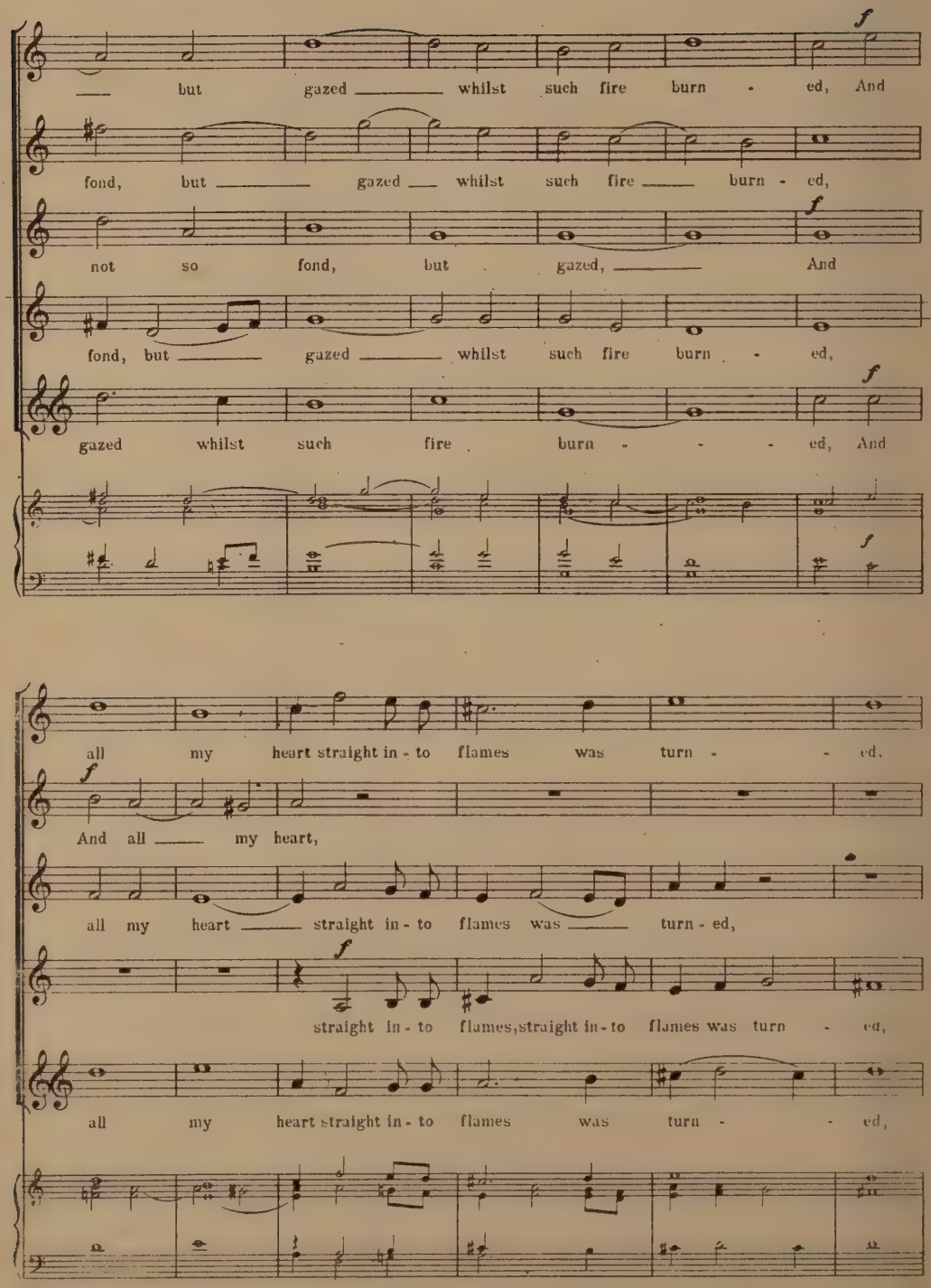

f
but gazed whilst such fire burn - ed, And
fond, but gazed whilst such fire burn - ed,
f
not so fond, but gazed, And
fond, but gazed whilst such fire burn - ed,
f
gazed whilst such fire burn - - - ed, And
f
all my heart straight in - to flames was turn - - ed,
f
And all my heart,
all my heart straight in - to flames was turn - ed,
f
straight in - to flames, straight in - to flames was turn - ed,
all my heart straight in - to flames was turn - - ed,

And all my heart straight in-to flames was turn - ed, And all my

And all my heart straight in-to flames was turn - ed,

And all my heart straight, And all my heart straight in-to

And all my heart straight in-to

And

heart straight in-to flames was turn - ed,

straight in-to flames was turn - ed, And all my heart straight in-to

flames was turn - ed, straight in-to flames was turn - ed, And all my

flames was turn - ed, And all my heart straight in-to flames was turn - ed, And all my

all my heart straight in-to

p

And all my heart straight in - to

p

flames was turn - - ed, And all my heart straight in - to

p

heart straight in - to flames was turn - ed, straight in - to flames was

heart straight in - to flames was turn - ed,

p

flames was turned, straight in - to flames was

p

flames was turn - ed, And all my heart,

cresc.

flames was turn - ed, And all my heart straight in - to flames was

cresc.

turn - ed, And all my heart was turn -

p

cresc.

And all my heart straight in - to flames was turn - -

cresc.

turn - ed, And all my heart straight in - to flames was turn - -

cresc.

f

And all my heart straight in-to flames

turn-ed, And all my heart, and all my

f

-ed, And all my heart was turn-

f

-ed, And all my heart straight in-to flames was turned, straight in-to

f

-ed, And all my heart straight in-to flames was turn - - -

f

was turn - - - - ed.

heart straight, straight in-to flames was turn-ed, in-to flames was turn - ed.

-ed, was turn - - - ed.

flames was turn - - ed.

- - - - - - - ed, was turn - - ed.

p

The Syl - van just - ly suf - fered for his kiss,

p

The Syl - van just - ly suf - fered for his kiss,

p

The Syl - van just - ly suf-fered for his kiss,

p

The Syl - van just - ly suf - fered for his kiss, His

p

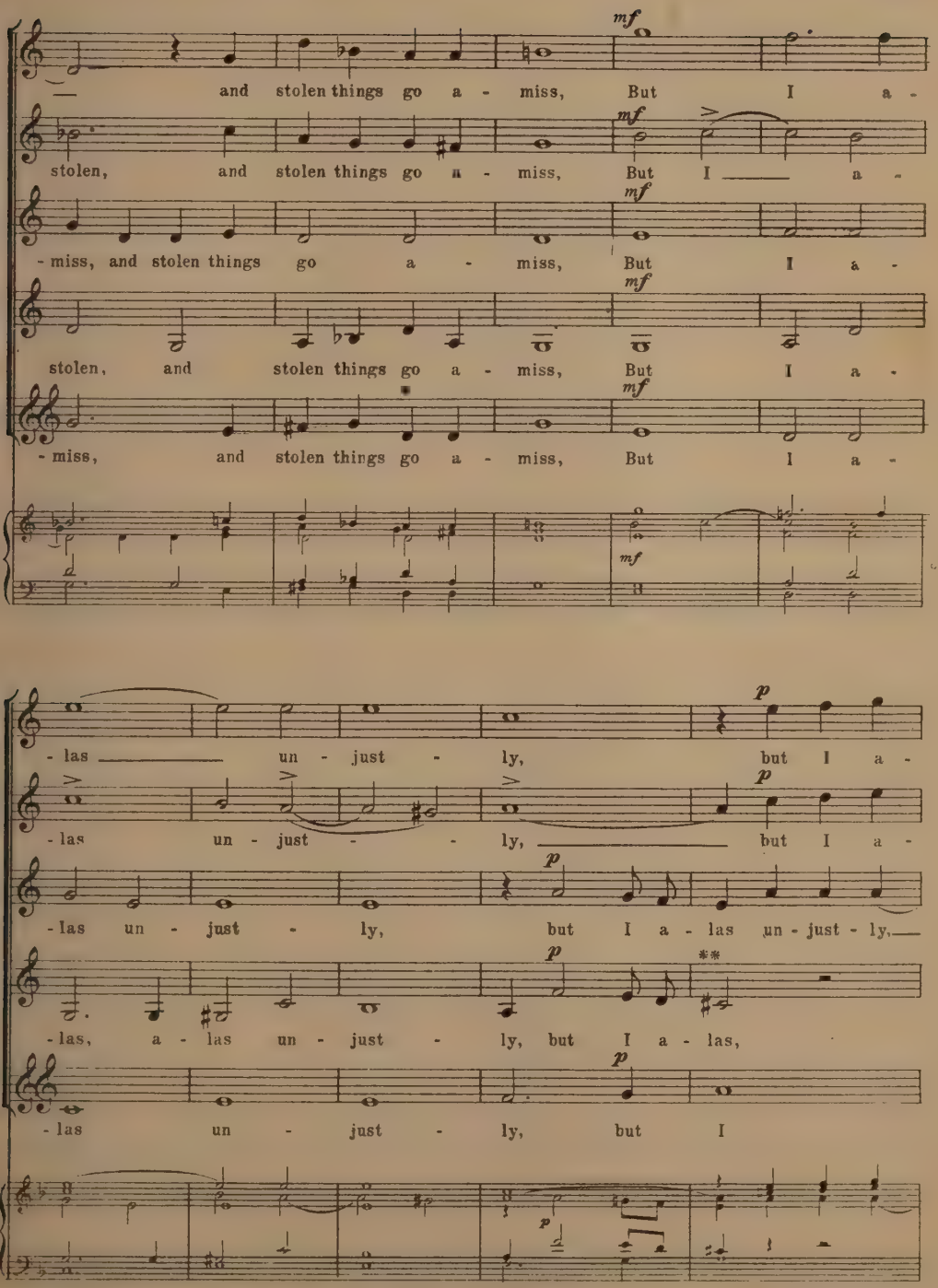
His fire was stolen, and stolen things go a - miss,

His fire was

His fire was stolen, and stolen things go a -

His fire was stolen, and stolen things go a - miss, his fire was

fire was stolen, and stolen things go a - - -



* In the original Edition of the bassus part a minim is printed in the place of two crotchets.

** This note must not be sustained for longer than a crotchet.

- las un - just - ly, but I a - las

- las un - just - - - ly, but I a - las un -

but I a - las un - just - ly, but I a - las un -

but I a - las un - just - ly, but I a -

a - - - - - - las, un - - -

un - just - ly: for to have her her

mf

- just - - ly: for to have her her

mf

- just - - ly: for to have her her

mf

- las un - just - ly: for to have her her heaven - ly

mf

- just - - ly: for to have her her

mf

heaven - ly fire the Gods and gra - - ces gave

heaven - ly fire the Gods and gra - ces gave her, the

heaven - ly fire the Gods and gra - ces gave

fire the Gods and gra - ces, the Gods and

heaven - ly fire the Gods and gra - ces gave her, the

her, the Gods and gra - ces gave her, the

Gods and gra - ces gave her, the Gods and gra - ces

her, the Gods and gra - ces gave her, the Gods and gra - ces

gra - ces gave her, the Gods and gra - ces gave her, the

Gods and gra - ces gave her, the Gods and gra - ces gave her, the

Gods and gra - ces gave her, the

gave her, the Gods and gra - ces

gave her, the Gods and gra - ces gave her, the

Gods and gra - ces gave her, the Gods and gra - ces

Gods and gra - ces gave her, the Gods and gra - ces

Gods and gra - ces gave her, the Gods and gra - ces gave her.

gave her, the Gods and gra - ces gave her.

Gods and gra - ces gave her.

gave her, the Gods and gra - ces gave her.

gave her, the Gods and gra - ces gave her.

Here endeth the Songs of 5. parts.

No 27. O WRETCHED MAN.

SOPRANO (CANTUS.)
SOPRANO (QUINTUS.)
ALTO (ALTUS.)
TENOR or ALTO (SEXTUS.)
TENOR or BASS (TENOR.)
BASS (BASSUS.)
PIANOFORTE (For rehearsal only.)

Rather slow.

mf O wretch - ed man, O wretch-

mf O wretch - ed man, *mf* O wretch-

mf O wretch -

mf

mf O wretch - - ed man,

- ed man, O

mf O wretch-ed man, O wretch - ed

why lov'st thou earth-ly life? O

- ed man, O wretch - -

- ed man, why lov'st thou earth-ly life? O wretch-ed

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O wretch - ed man, why lov'st thou

wretch ed man, why lov'st thou earth - ly

man, why lov'st thou earth - ly

wretch - ed man, why lov'st thou earth - ly life?

- ed man, why lov'st thou earth - ly

man, why lov'st thou earth - ly life?

earth - ly life? *p* Which nought en -

life? *p* Which nought en - joys but cares and end - less trou - ble?

life? Which nought en - joys but cares and end - less trou - ble?

p Which nought en - joys but cares and end -

life? *p* Which nought en - joys but

p Which nought en - joys but cares and end - less trou - ble?

p

-joys but cares and end - less trou - ble?

What plea - sure here but

What plea - sure here but

- - less trou - - ble? What plea-sure here

end - less trou - - - ble?

What plea - sure here but

mf

What plea - sure here but

breeds a world of grief?

mf

breeds a world of grief? What plea - sure here but

mf

but breeds a world of grief? What plea - sure here but breeds a

mf

What plea - sure here but

breeds a world of grief?

mf

breeds a world of grief?

p *pp*

What plea - sure here but

p *pp*

breeds a world of grief? What plea - sure here but breeds

p *pp*

world of grief? What plea - sure here but

breeds a world of grief?

p *pp*

What plea - sure here but

p *pp*

mf *cresc.*

What hour's ease that an -

breeds a world of grief?

mf *cresc.*

a world of grief? What hour's ease that an - guish

mf *cresc.*

breeds a world of grief? What hour's ease that an - guish

mf *cresc.*

What hour's ease that an - guish

breeds a world of grief?

mf *cresc.*

- - guishdoth not dou - ble?

mf *dim.*

What hour's ____ ease that an - guishdoth not

mf *dim.*

doth not dou - ble? What hour's ___ ease that an - guish doth ___

mf *dim.*

doth not dou - ble? that an - guish doth not dou - -

doth not dou - ble?

mf *dim.*

What hour's ____ ease that an - guish

mf *dim.*

f

No earth - ly joys ____ but have their dis - con -

dou - ble?

f

___ not dou - - - ble? No earth - ly joys but have their dis - con -

f

- ble? No earth - ly joys but have their dis - con -

f

But have their dis - con -

doth not dou - - - ble?

f

mf

- tents, but have their dis - con -

p

but have their dis - con - tents,

p *mf*

- tents, but have their dis - con - tents, but have their dis - con -

p *mf*

- tents, but have their dis - con - tents, but have their dis - con -

mf

- tents, but have their dis - con -

p

But have their dis - con - tents,

p *mf*

f

- tents, Then loathe that

p

but have their dis - con - tents,

p *f*

- tents, but have their dis - con - tents, Then loathe that

p

- tents, but have their dis - con - tents,

f

- tents, Then loathe that

p

but have their dis - con - tents,

p *f*

life, then loathe that

f

Then loathe that life

life, then loathe that life, then

f

Then loathe that life which caus - eth such la -

life which caus - eth such la - ments,

f

Then loathe that life which caus - eth such la - ments,

dim *p*

life which caus - eth such la - ments.

p

which caus - eth such la - ments.

dim *p*

loathe that life which caus - eth such la - ments.

dim *p*

- ments, then loathe that life which caus-eth such la - - ments.

p

which caus - eth such la - - - ments.

dim *p*

then loathethat life which caus - eth such la - - ments.

dim. *p*

No. 28. WHERE MOST MY THOUGHTS.

(The First Part.)

Moderate speed.

SOPRANO. (CANTUS.)

mf

Where most my thoughts, there

SOPRANO. (QUINTUS.)

ALTO or TENOR. (SEXTUS.)

mf

Where most my thoughts, there least my eye is

ALTO or TENOR. (ALTUS.)

TENOR or BASS. (TENOR.)

mf

Where most my thoughts, there least

BASS. (BASSUS.)

PIANOFORTE. *(For rehearsal only.)*

mf

least my eye is strik-ing, Where most my

mf

Where most my thoughts, there

strik - ing, is strik - ing, Where most my thoughts, there

mf

Where most my thoughts, there least my eye is

my eye is strik - ing,

mf

Where most my thoughts, there least

mf

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thoughts, there least my eye is strik - ing, there least

least my eye is strik - ing, there least my eye is

least my eye is strik - - - ing, there least my eye is

strik - ing, Where most my

Where most my thoughts, there least my eye is strik - ing,

my eye is strik - - - ing;

my eye is strik - ing; *p* Where least I come, there

strik - ing; *p* Where least I come, there most my

strik - ing, is strik - - ing; Where least I come,

p

thoughts, there least my eye is strik - ing; Where

my eye is strik - - ing;

p

most my heart a - bid - eth, Where

heart a - bid - eth, my heart a - bid - eth,

there most my heart a - bid - eth, Where

least I come, there most my heart a - bid -

p

Where least I come,

p

Where least I come, there most my

least I come, there most my heart a - bid - eth;

f

my heart a - bid - eth; Where

f

least I come, there most my heart a - bid - eth; Where most

cresc. *f*

- eth, Where most I love, I

there most my heart a - bid - eth;

f

heart a - bid - eth; Where most

f

f

Where most I love, I nev - most I love, I nev - - er I love, I nev - - er show my nev - - er show my lik - ing, Where I love, I nev - - er show

dim. *p*

- er show my lik - - ing; show my lik - ing; From what my mind doth

dim. *p*

lik - ing, my lik - ing; From

dim.

most I love, I nev - er show my lik - ing;

dim. *p*

From what my mind doth hold, my bo - dy

p

my lik - ing; From what

p

p

From what my mind doth hold, my bo - dy flyd - - -

hold, my bo - dy flyd - eth, my bo - dy flyd -

what my mind doth hold, my bo - dy flyd-eth, my bo - -

p

From what my mind doth hold, my bo - dy flyd - eth, my

flyd - eth, From what my mind doth hold, my bo - dy

my mind doth hold, my bo - dy flyd -

f

- - - - - - eth; I care - less seem

f

- - eth; I care - less seem, I

f

- dy flyd - - - eth; I care - less seem

f

bo - dy flyd - - eth; I care - less

f

flyd - - - eth; I care - - less

f

- - eth; I care - less seem where most

f

where most my care de-pend - eth, my

care-less seem, I care - less seem

where most my care de-pend - eth, I care-less seem where most my

seem where most my care de - pend - - - eth,

seem where most my care de - pend - - -

my care de - pend - - eth, I

care de - pend - eth; A

where most my care de - pend - eth;

care de - pend - eth, where most my care de-pend-

I care - less seem where most my

- eth, where most my care de - pend - eth; A

care - less seem where most my care de - pends;

coy re - gard, where most my soul at - tend - eth,

p

A coy re - gard, where most my

dim. *p*

- eth; A coy re - gard,

dim. *p*

care de - pend - eth; Where most my soul at - tend -

coy re - gard, where most my

p

A coy re - gard, where most my

mf

where most my soul at - tend - eth, where most my

soul at - tend - eth, where most my soul at - tend - eth,

where most my soul at - tend - eth,

mf

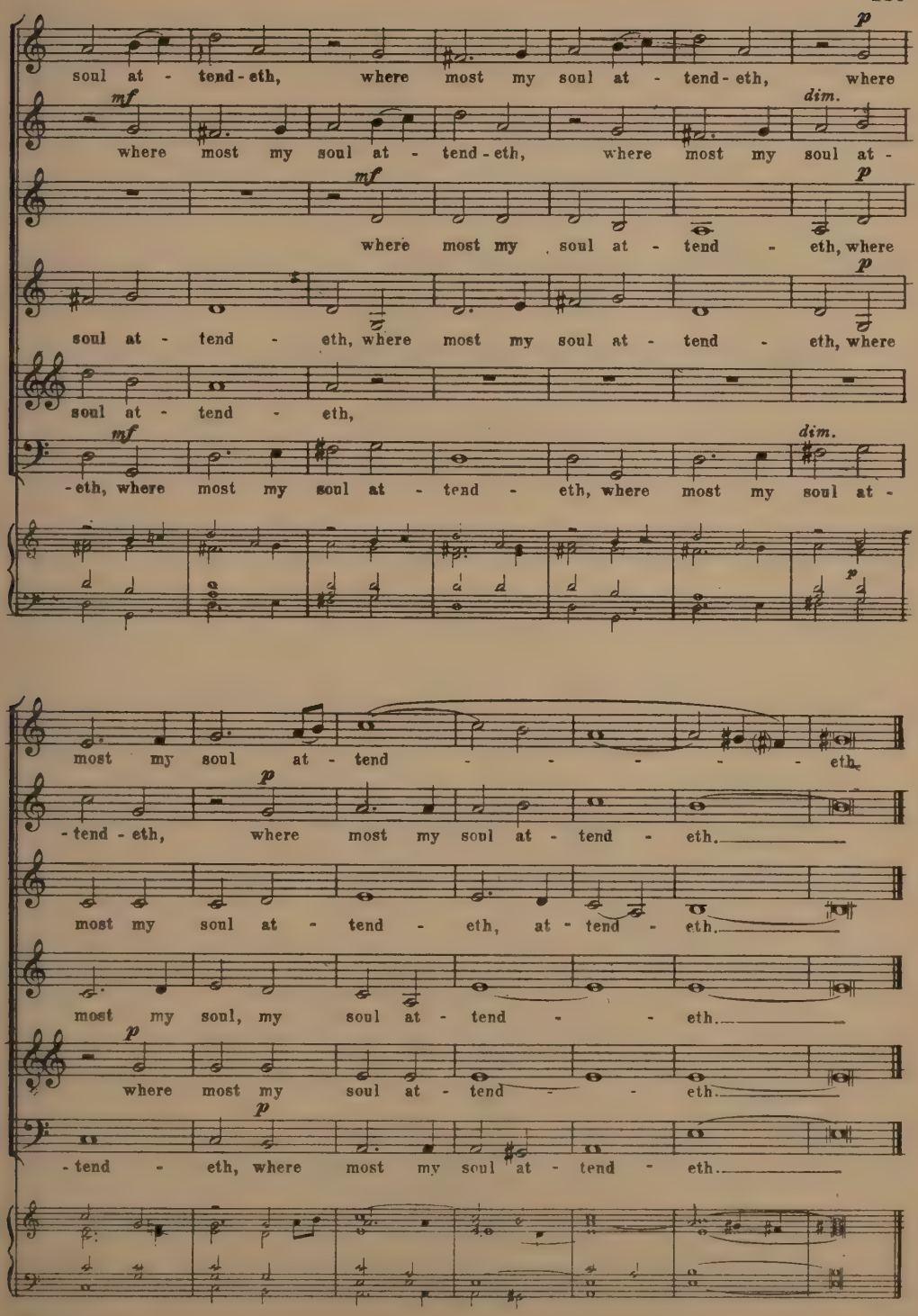
- eth, where most my soul at - tend - eth, where most my

mf

soul at - tend - eth, where most my

soul at - tend - eth, where most my soul at - tend -

mf


p
soul at - tend - eth, where most my soul at - tend - eth, where
mf
dim.
where most my soul at - tend - eth, where most my soul at -
mf
p
where most my soul at - tend - eth, where
p
soul at - tend - eth, where most my soul at - tend - eth, where
soul at - tend - eth,
mf
dim.
- eth, where most my soul at - tend - eth, where most my soul at -
p
most my soul at - tend - - - - - eth.
p
- tend - eth, where most my soul at - tend - eth.
most my soul at - tend - eth, at - tend - eth.
most my soul, my soul at - tend - - eth.
p
where most my soul at - tend - - eth.
p
- tend - eth, where most my soul at - tend - eth.

Nº 29. DESPITEFUL THUS UNTO MYSELF.

(The Second Part of Nº 28.)

Moderate speed.

SOPRANO. (CANTUS.)

SOPRANO. (QUINTUS.)

ALTO or TENOR. (ALTUS.)

ALTO or TENOR. (SEXTUS.)

TENOR or BASS. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE. *(For rehearsal only.)*

f De - spite - ful thus un - to my-

f De - spite - ful thus un - to my -

f De - spite - ful thus un-to

f De - spite - ful thus un - - to

f De - - spite - ful thus un - to my-

-self I lan - guish, De - spite-ful thus un -

-self I lan - guish, I lan - - guish, De -

my - self,

f De - spite - ful thus un - to my - self

my - self I lan - guish,

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dim. *p*

-self I lan - - - guish, And

dim.

- to my - self I lan - guish,

dim.

-spite - ful thus un - to my - self I lan - - -

dim.

un - to my - self I

dim.

I lan - - - - - -

dim. *p*

in dis - dain, my - self,

p

And in dis - dain, my -

p

- guish, And in dis - dain, my - self

p

lan - - - - guish. And in dis -

p

-guish, And in dis - dain, my - self,

p

And in dis - dain, my - self from

cresc.

my - self from joy I ban - ish; These

cresc.

-self from joy I ban - - ish; These se - cret

_ from joy I_ ban - ish; And n dis - dain,

- dain, and in dis - dain, my -

and in dis - dain my - self

joy I ban - ish;

mf

se - - cret thoughts en - wraps me so in

mf

thoughts en - wraps me so in_ an - - guish, in

mf

These se - cret thoughts en - wraps

mf

-self from joy I ban - ish;_ These se - cret

from joy I ban - ish;

mf

These se - cret thoughts en - wraps

mf

p

an - guish, That life I hope will

p

an - guish, That

dim. *p*

me so in an - guish, That life I

dim.

thoughts en - wraps me, en - wraps me so in an - guish,

dim. *p*

That life I hope will soon from bo - dy

dim. *p*

me so in an - guish, That

dim. *p*

soon from bo - dy van - ish,

mf

life I hope will soon from bo - dy van - ish, And

mf

hope will soon from bo - dy van - ish, And to some

p *mf*

That life I hope will soon from bo - dy van - ish, And to some

van - ish, from bo - dy van - - ish,

life I hope will soon from bo - dy van - ish,

mf

mf

And to some rest will quick-

to some rest will quick - ly be con-vey - ed,

rest will quick - ly be con - vey - ed,

rest will quick - ly be con - vey - ed, And to some rest will quick-ly

mf

And to some rest will quick- ly be con -

- ly be con - vey - ed, will quick-ly be con - vey -

And to some rest will quick-ly be con-vey -

And to some rest will quick - ly be con-vey - ed, And to some

be con - vey - ed,

vey - - ed, And to some rest will quick - ly be con - vey -

mf

And to some rest will quick - ly be con - vey -

-ed, And to some rest will quick - ly

-ed, will quick-ly be con - vey - - ed, And

rest will quick - ly be con - vey - - - ed. And to

And to some rest will quick - - -

-ed, And to some rest

-ed, And to some

be con - veyed, will quick - ly be con - -

to some rest will quick - ly be con - veyed, And to some

some rest will quick - ly be con - vey - ed, will

-ly be con - vey - ed, That on no joy while

will quick - ly be con - vey - ed, That on no

rest will quick - ly be con - vey - - - ed,

- vey - ed, That on no joy while so I

rest will quick-ly be con - vey - ed, That on no

quick - ly be con - vey - ed, That on no joy

so I lived hath stay - - ed,

joy, no joy, That on no joy while so I lived, That on

That on no joy while so I

lived hath stay - - ed. And stay - - ed.

joy while so I lived hath stay ed. hath stay - ed.

while so I lived hath stay - - ed. And to some stay - - ed.

while so I lived hath stay - ed. And to some stay - - ed.

no joy while so I lived hath stay - ed. lived hath stay - ed.

lived hath stay - - ed. stay - - ed.

*In this repeat the Cantus and Quintus, and the Altus and Sextus, respectively, interchange parts.

Nº 30. AH CANNOT SIGHS, NOR TEARS?

SOPRANO. (CANTUS.)
SOPRANO. (QUINTUS.)
ALTO. (ALTUS.)
ALTO. (SEXTUS.)
ALTO or TENOR. (TENOR.)
BASS. (BASSUS.)
PIANOFORTE. *(For rehearsal only.)*

Very moderate speed.

p Ah can - not sighs, nor tears, nor aught else move thee

p Ah can - not sighs, nor tears, nor aught else move thee to

p Ah can - not sighs, nor tears, nor aught else move thee to

p To pi - ty, pi - ty me, to pi - ty me, *cresc.* *f* Who

p To pi - ty, pi - ty me, to pi - ty

f — to pi - ty me? to pi - ty, pi - ty me, to pi - ty me, *cresc.* Who

pi - ty me? *p* to pi - ty me, to pi - ty me,

f To pi - ty me, to pi - ty me, *cresc.* Who

pi - ty me? to pi - ty me, to pi - ty me,

cresc. *f*

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more than life, than life do love thee, than life do love thee.

me, Who more than life, than life do love thee.

more than life do love thee, than life do love thee.

Who more than life do love thee.

more than life do love thee, do love thee.

Who more than life do love thee.

O, O cru - el fates,

O, O cru - el fates, O cru - el

O, O cru - el fates, O cru - el

O, O, O cru - el

O, O, O cru - el fates, O,

O, O cru - el fates, O

f *dim.*

O cru - el fates,

fates, *p* See now a -

fates, See now a - way she's fly - ing,

p

fates, See now a - way she's

f *dim.*

O cru - - el fates,

f *dim.*

cru - el fates,

f *dim.* *p*

p *cresc.*

See now a - way shes fly - ing, see now a - way she's fly - ing.

cresc.

- way she's fly - ing, see now a -

— see now a - way she's fly - ing,

f

fly ing, see now a - way she's fly - ing, And

p *cresc.*

See now a - way she's fly - ing, a -

p *cresc.*

See now a - way she's fly - ing, see now a - way she's

cresc.

f

And fly she will, and leave me dy - ing, and

f

- way she's fly - ing, And fly she

f

see now a - way she's fly - ing, And fly she will, a - las, and

fly 'she will, a - las, and leave me dy - ing, and leave me

f

- way she's fly - - - ing, And fly she

f

fly - ing, And fly she will, a - las, and leave me dy -

f

dim.

fly she will, a - las, a - las, a - las, a -

dim.

will, and fly she will, a - las, a - las, and

dim.

leave me dy - ing, a - las, a - las,

dim.

dy - ing, a - las, a -

dim.

will, and fly she will, a -

dim.

- ing, and fly she will, a - las, a -

dim.

-las, and leave me dy - - - ing, Fare-well, fare-well,

leave me dy - - - - ing, Fare - well, fare -

a - las, and leave me dy - ing, Fare-well, fare-well,

-las, Fare-well, fare-well,

-las, and leave me dy - - ing, Fare - well, fare -

-las, and leave me dy - - ing, Fare - well, fare -

cresc. *mf*

fare-well, most fair, fare-well, fare - well, yet more dis - dain - ful,

cresc. *p*

-well, most fair, fare-well, fare - well, Was

cresc. *mf*

fare-well, most fair, fare-well, most fair, yet more dis - dain - ful,

cresc. *mf*

fare-well, most fair, fare - well, yet more dis - dain - ful,

cresc. *mf*

-well, most fair, fare - well, yet more dis - dain - ful,

cresc. *p*

-well, most fair, fare-well, fare - well, Was

cresc. *mf* *p*

p

Was nev - - er

nev - - er grief like mine,

p

Was nev - - er grief, was nev - - er grief like mine,

p

Was nev - er grief, was nev - er grief like

Was nev - er grief like

p

nev - er grief like mine, nor

1 2.

grief like mine, nor death .. more pain - ful. more pain - ful.

nor death more pain - - ful. pain - - ful.

nor death more pain - - - ful. pain - - ful.

mine, nor death more pain - - ful. pain - - ful.

mine, nor death more pain - - ful. pain - - ful.

death more pain - - - - ful. - - - ful.

* In this repeat the Cantus and Quintus, and the Sextus and Tenor, respectively, interchange parts.

Nº 31. DRAW ON SWEET NIGHT.

Moderate speed.

SOPRANO. (CANTUS.)

SOPRANO. (QUINTUS.)

ALTO. (ALTUS.)

ALTO or TENOR. (SEXTUS.)

TENOR. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE. (*For rehearsal only.*)

p Draw on sweet night, *p* Draw

p Draw on sweet night, best

p Draw on sweet night, best

p

draw on sweet night, best

on sweet night, draw on sweet night,

friend un - to those cares, Draw on sweet night,

friend un - to those cares, *p* Draw on sweet night, best

Draw on sweet night, best

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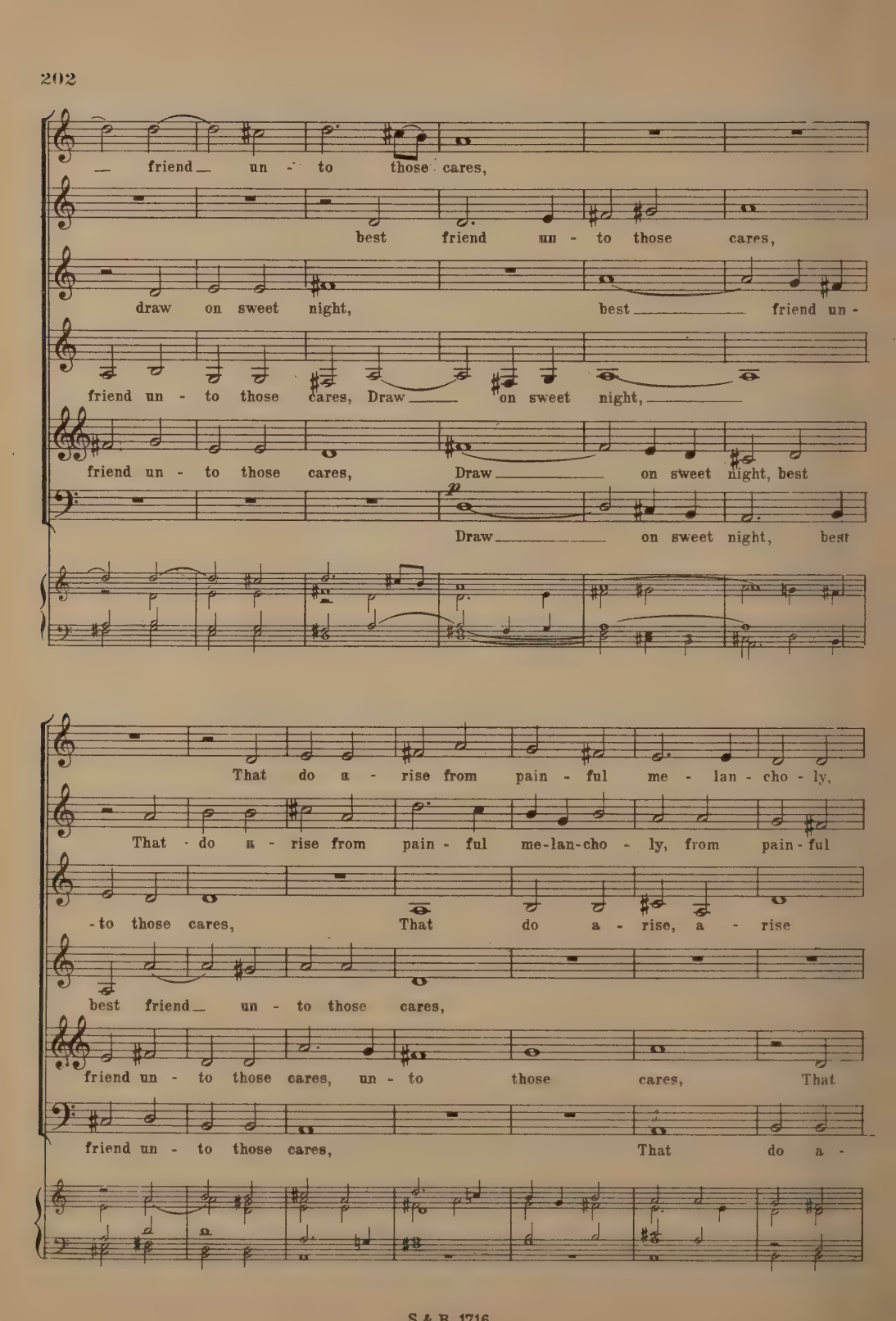
friend un - to those cares,
best friend un - to those cares,
draw on sweet night, best friend un -
friend un - to those cares, Draw on sweet night,
friend un - to those cares, Draw on sweet night, best
p
Draw on sweet night, best
That do a - rise from pain - ful me - lan - cho - ly,
That do a - rise from pain - ful me-lan-cho - ly, from pain - ful
-to those cares, That do a - rise, a - rise
best friend un - to those cares,
friend un - to those cares, un - to those cares, That
friend un - to those cares, That do a -

a - rise from pain - ful me - lan - cho - ly,

me - lan - cho - ly, from pain - ful me - lan - cho - ly,

from pain - ful me - lan - cho - ly,

That do a - rise from pain - ful me - lan - cho - ly,

do a - rise from pain - ful me - lan - cho - ly,

- rise from pain - ful me - lan - cho - ly,

mf My life so ill through

mf My life so ill through want of com-fort fares,

mf My life so ill through want of com-fort fares, My life so ill through

mf My life so ill through

mf My life so ill through want of com-fort fares,

mf My life so ill through

mf

want of com - fort fares, That un to thee, to

That un - to thee, that un - to

want of com - fort fares,

want of com - fort fares, That un - to thee, that un - to

That un - to thee, that un - to

want of com - fort fares,

thee I con - se - crate it whol - - ly,

thee I con - se - crate it whol - - ly, That

That un - to thee I con - se - crate it whol - ly, That un - to

thee I con - se - crate it whol - - ly,

thee I con - se - crate it whol - ly, That un - to

I con - se - crate it whol - - ly, That

That un - to thee I con - se-crate it

un - to thee, to thee, I con - se - crate

thee I con - se - crate it whol - ly, That un - to thee I

That un - to thee, to thee I

thee I con - se - crate it whol - ly, it

un - to thee, to thee, I con - se -

whol - ly: Sweet night draw on, Sweet night draw

it whol - ly: Sweet night draw

con - se - crate it whol - ly: Sweet night draw on, Sweet

con - se - crate it whol - ly: Sweet

whol - ly: Sweet night draw on,

- crate it whol - ly:

on, O sweet night draw on,

on, Sweet night draw

night draw on, Sweet night draw on, Sweet

night draw on, Sweet night draw on, Sweet night draw

Sweet night draw on, Sweet

Sweet night draw on,

on, Sweet night draw on,

night draw on, Sweet night draw on,

on, draw on, Sweet night draw on, Sweet night draw on,

night draw on, draw on,

p

Sweet night draw on,

cresc.

Sweet night draw on,

cresc.

Sweet night draw on,

cresc.

Sweet night draw on,

cresc.

Sweet night draw on, Sweet night draw on,

cresc.

Sweet night, Sweet night draw on,

cresc.

draw on,

cresc.

mf

My griefs when

mf

My griefs when

mf

My

mf

My griefs when they be told

mf

My griefs when they be told

mf

My griefs when they be told

mf

dim.

they be told To shades and dark - ness,

they be told

griefs when they be told

dim.

To shades and dark - ness,

dim.

To shades and dark - ness,

dim.

p

find some ease from pain - - ing,

p

To shades and dark -

p

To shades and dark -

p

find some ease from pain - ing, To shades and dark - ness,

p

find some ease from pain - - ing,

p

cresc.

-ness, find some ease from pain - - ing,

mf

cresc.

-ness, find some ease from pain - ing, To shades and dark - ness,

cresc.

find some ease from pain - ing,

mf

To shades and dark - ness,

mf

To shades and dark-ness,

cresc.

mf

pp

And while thou all in ni -

dim.

find some ease from pain - - ing,

pp

And while thou

pp

And while thou all in

dim.

find some ease from pain - - ing,

dim.

find some ease from pain - ing,

dim.

pp

pp

And while thou all in si - lence dost en -

- lence dost en - - - - - fold,

all in si - lence dost en - - - - fold,

si - lence dost en - - - fold, in si *pp* lence

pp

And while thou

pp

And while thou all in

- fold, in si - lence dost en - fold,

cresc.

And while thou all in si - - lence dost en - fold, And

And while thou all in si - lence

dost en - fold, And while thou all in

cresc.

all in si - lence dost en - fold, And

si - lence dost en - - - - fold.

cresc.

And while thou all in si - lence dost en -

while thou all in si - lence dost en -

cresc.

dost en - - fold,

cresc.

si - lence dost en - fold, And while thou all in si - lence

while thou all in si - lence dost

cresc.

And while thou all in si - lence dost en -

cresc.

f

- - fold, I then shall have best time for my com - plain -

- - fold,

f

I then shall have best time for my com - plain -

f

dost en - fold, I then shall have best time for my com - plain-ing, for

f

en - fold, for

- - fold,

f

- ing, I then shall have - best

f

I then shall have

- ing, for my com - plain - ing,

my com - plain - - - ing, I then shall

my com - plain - ing,

f

I then shall have best

dim.

time for my com - plain - - ing, for my com - plain - - -

best time for my com - plain - ing,

dim.

I then shall have best time for

dim.

have best time for my

dim.

I then shall have best time for my com -

time for my com - plain - ing,

dim.

* This note must be sung as a crotchet.

- ing, I then shall have best time for

I then shall have best time for my com -

my com - plain - ing, for

com - plain - ing,

- plain - ing, I then shall have best

I then shall have best time for my com -

my com - plain - - - - - ing.

- plain - ing, I then shall have best time for my com - plain - ing.

my com - plain - - ing, for my com - plain - - - - ing.

I then shall have best time for my com - plain - ing.

time for my com - plain - - ing.

- plain - - - - - - - - - - - - ing.

No 32. STAY CORYDON THOU SWAIN.

Rather fast.

SOPRANO. (CANTUS.)

mf Stay Co - ry - don thou

SOPRANO. (QUINTUS.)

mf Stay Co - ry - don thou

ALTO. (ALTUS.)

mf Stay Co - ry - don thou swain, talk not

TENOR. (SEXTUS.)

mf Stay Co - ry - don thou swain, talk

TENOR. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE. *(For rehearsal only.)*

mf

swain, talk not so soon of dy - - - ing,

swain, talk not so soon of dy - ing,

so soon of dy - ing, of dy - ing,

not so soon of dy - ing,

mf Stay

mf Stay

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Stay Co - ry - don thou swain, talk not so soon of

Stay Co - ry - don thou swain, talk not so

Co - ry - don thou swain, thou swain, talk

Co - ry - don thou swain, talk not so soon of

p

What though thy heart be slain?

p

What though thy heart be

p

dy - - - ing, What though thy heart be slain, be

soon of dy - ing,

p

not so soon of dy - ing, What though thy heart, thy heart be

dy - ing,

p

What ___ though thy heart be slain?

slain? ___ What ___ though thy heart be

slain? What ___ though thy heart,

p

What ___ though thy heart, What ___ though thy

slain? What ___ though thy heart, What ___

p

What ___ though thy

cresc.

What ___ though thy

cresc.

slain, be slain? ___ What ___ though thy

cresc.

What though thy heart be slain? What ___ though thy heart be

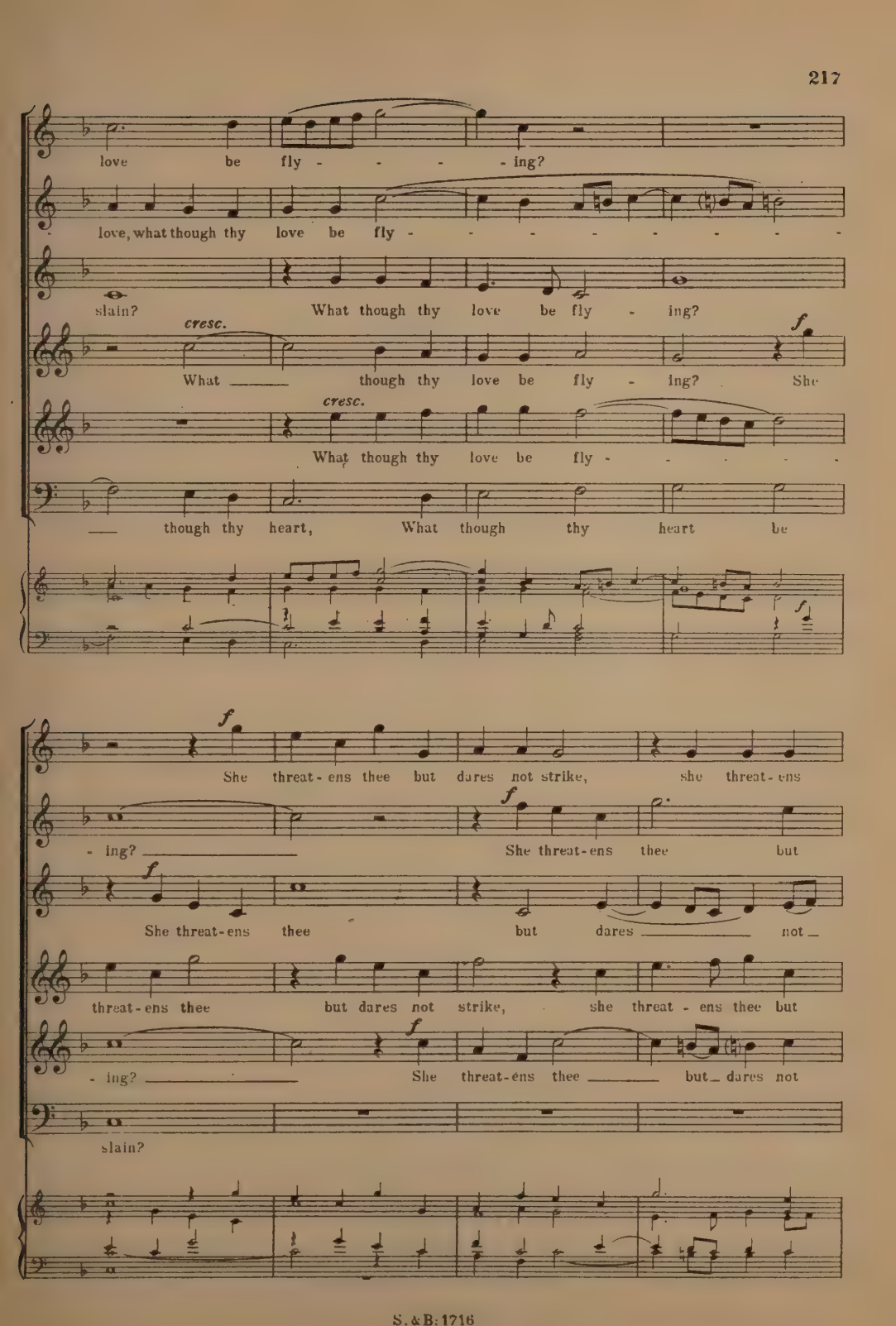
heart be slain, be slain? ___

___ though thy heart be slain? Whatthough thy heart be slain?

cresc.

heart, What though thy heart be slain? What ___

cresc.


love be fly - - - - ing?
love, what though thy love be fly - - - - - - - - - -
slain? What though thy love be fly - ing?
cresc.
What though thy love be fly - ing? She
cresc.
What though thy love be fly - - - - -
though thy heart, What though thy heart be
f
She threat - ens thee but dares not strike, she threat - ens
- ing? She threat-ens thee but
She threat-ens thee but dares not
threat-ens thee but dares not strike, she threat - ens thee but
- ing? She threat-ens thee but dares not
slain?

thee but dares not strike, she threat - ens thee but dares not strike;

dares not strike, She threat - ens

strike, she threat - ens thee _____ but dares not strike, but

dares not strike, she threat - ens thee but dares not strike, ____

strike, she threat - ens _ thee but dares not strike, she threat -

f

She threat - ens thee but _ dares not strike;

p

Thy Nymph is light _____ and sha - dow - like,

dim. *p*

thee but dares _ not strike; Thy Nymph is light _____ and

p

dares not strike; Thy Nymph is light, _____ is light, thy Nymph is

dim. *p*

_ but _____ dares not strike; Thy Nymph ____ is

dim. *p*

- - ens thee but dares not _____ strike; Thy

p

thy Nymph is light and sha - dow - like, thy Nymph is

sha - dow - like, and sha - dow - like, thy Nymph is light and

light and sha - dow - like, thy Nymph is light, is

light, is light and sha - dow - like,

Nymph is light and sha - dow - like, thy

light and sha - dow - like, thy Nymph is light and sha-dow -

sha - dow - like, thy Nymph is light and sha - dow -

light, thy Nymph is light and sha - dow - like, and sha - dow -

Nymph is light and sha - dow - like,

p

Thy Nymph is light and

-like, thy Nymph is light and sha-dow - like,

-like, thy Nymph is light and sha-dow - like, thy

-like, thy

thy Nymph is light and sha - dow - like,

thy Nymph is light and sha - dow - like, and sha - dow-

sha - - - - - - dow - -

thy Nymph is light and sha-dow - like,

Nymph is light and sha-dow - like,

mf

Nymph is light and sha - dow - like, For if thou

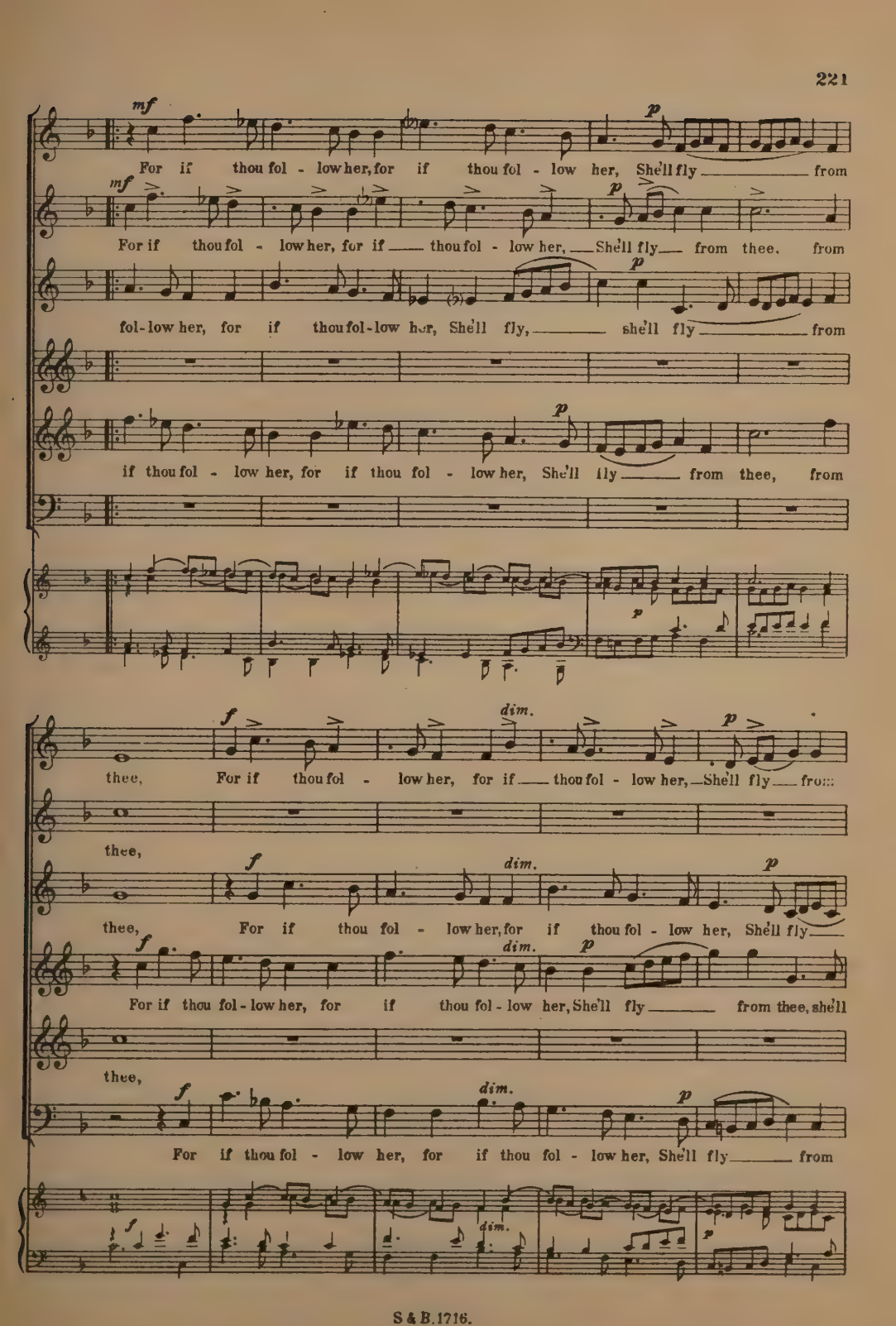
thy Nymph is light and sha - dow - like,

mf

-like, For

-like,

mf


mf
p
For if thou fol - low her, for if thou fol - low her, She'll fly from
For if thou fol - low her, for if thou fol - low her, She'll fly from thee, from
fol-low her, for if thou fol-low her, She'll fly, she'll fly from
if thou fol - low her, for if thou fol - low her, She'll fly from thee, from
f
dim.
thee, For if thou fol - low her, for if thou fol - low her, She'll fly from
thee,
thee, For if thou fol - low her, for if thou fol - low her, She'll fly
For if thou fol - low her, for if thou fol - low her, She'll fly from thee, she'll
thee,
For if thou fol - low her, for if thou fol - low her, She'll fly from

thee, But if thou fly from

p

But if thou fly from her, but if thou fly

from thee, But if thou fly from her, She'll

fly from thee,

p

But if thou fly from

thee, from thee,

her, She'll fol - - low thee, she'll fol - low thee,

f

from her, She'll fol - - - low thee, but if thou

fol - - low thee, she'll fol - low thee,

f

her, She'll fol - - - - low thee, but

f

But

f

1.

f

she'll fol - low thee, she'll fol - low thee, she'll fol - low

fly from her, She'll fol - low thee, she'll fol - low thee, she'll fol-low thee,

f

but if thou fly from her, She'll fol - low thee, she'll fol - low thee, she'll

f

But if thou fly from her, she'll fol - low thee, she'll fol - low thee, she'll fol - low

if thou fly from her, She'll fol - low thee, she'll fol - low thee, she'll fol-low

if thou fly from her, She'll fol - low thee, she'll fol - low thee, she'll fol -

2. *ff*

thee, she'll fol - low thee. thee, she'll fol - low thee, she'll fol - low thee.

ff

she'll fol - low thee. she'll fol - low thee, she'll fol - low thee.

mf *ff*

fol - low thee. For if thou fol - low her, she'll fol - low thee.

mf *ff*

thee, she'll fol - low thee. For she'll fol - low thee, she'll fol - low thee.

ff

thee. thee, she'll fol - low thee.

ff

- - low thee. thee, she'll fol - - - low thee.

mf *ff*

*In this repeat the Cantus and Quintus, and the Sextus and Tenor, respectively, interchange parts.

No. 33. SOFTLY, O SOFTLY, DROP MY EYES.

Very moderate speed.

SOPRANO. (CANTUS.)

p

Soft - ly, soft - ly, O soft - ly,

SOPRANO. (QUINTUS.)

p

Soft - ly, soft - ly, O soft - ly,

ALTO. (ALTUS.)

ALTO. (SEXTUS.)

p

Soft - ly, O soft - ly, drop

TENOR. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE. *(For rehearsal only.)*

p

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drop my eyes lest you be dry, And make my heart

drop my eyes lest you be dry, And make my

my eyes lest you be dry, And make

with grief to melt and die, Now pour out tears a-

heart with grief, with grief to melt and die,

my heart with grief to melt and die, Now

My heart with grief to melt and die,

Now

- pace, Now pour out tears a - pace,

mf

Now pour out tears a - pace,

mf

Now pour out tears a - pace, Now

pour out tears a - pace, a - pace, Now pour out tears a -

mf

Now pour out tears a - pace, Now

pour out tears a - pace, Now pour out tears a -

Now pour out tears a - pace, *p* Now

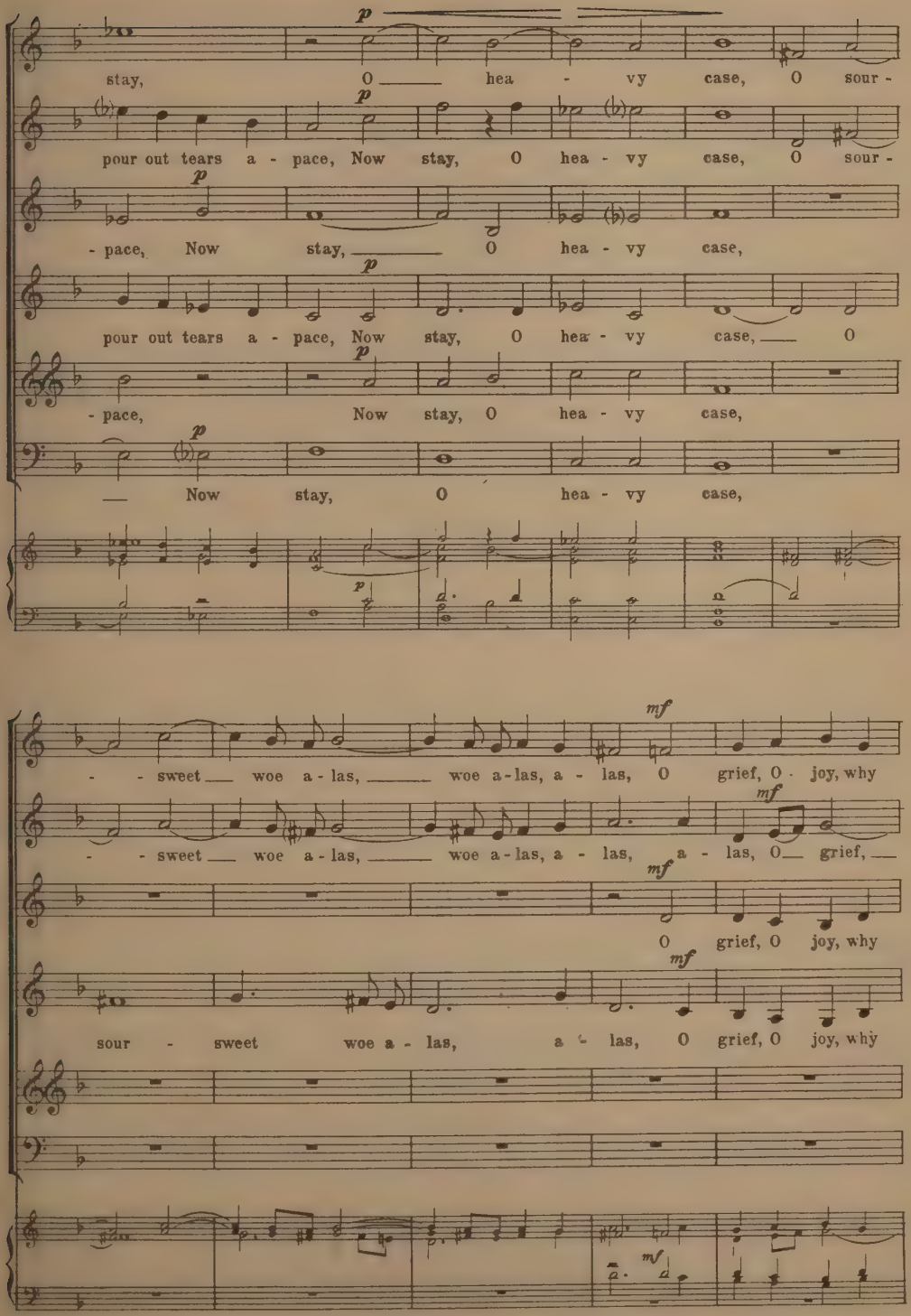
Now pour out tears a - pace, Now

pour out tears a - pace, Now pour out tears a -

- pace, Now pour out tears a - pace, Now

pour out tears a - pace, Now pour out tears a -

- pace, Now pour out tears a - pace,


p
stay, O hea - vy case, O sour -
p
pour out tears a - pace, Now stay, O hea - vy case, O sour -
p
- pace, Now stay, O hea - vy case,
p
pour out tears a - pace, Now stay, O hea - vy case, O
p
- pace, Now stay, O hea - vy case,
p
Now stay, O hea - vy case,
p
mf
- sweet woe a - las, woe a - las, a - las, O grief, O joy, why
mf
- sweet woe a - las, woe a - las, a - las, a - las, O grief,
mf
O grief, O joy, why
mf
sour - sweet woe a - las, a - las, O grief, O joy, why
mf

strive you so? Can pains and

O joy, why strive you so? Can pains and

strive you so? Can pains and

strive you so? Can pains and joys

mf *p*

Can pains and joys, can

mf *p*

Can pains and joys at once con - sent? can

p

p

joys, can pains and joys at once in

p

joys, can pains and joys, and joys in

p

joys, can pains and joys in one poor

p

can pains and joys at once in

pains and joys at once in one poor

pains and joys at once con - sent? can pains and joys in

one poor heart con - sent? Then sigh and sing, re - joice, la-ment, then

one poor heart con - sent? Then sigh, then sigh and sing, re -

heart con - sent? Then sigh, then sigh and sing, re -

one poor heart con - sent? Then sigh and sing, re -

heart con - sent? Then sigh and sing, re - joice, la-ment,

one poor heart con - sent? Then sigh and sing, re - joice, la-ment, then

sigh and sing, re - joice, la - ment, la - ment, Ay me,

- joice, la-ment, then sigh and sing, re - joice, la - ment, Ay me,

- joice, la-ment, then sigh and sing, re - joice, la - ment, la - ment, Ay me,

- joice, then sigh and sing, Ay me, Ay

Then sing,

sigh and sing, re - joice, la-ment, Ay me,

f

Ay me, O pas-sions strange and

f

Ay me, Ay me, O pas-sions strange

f

Ay me, Ay me, O pas - sions strange

f

me, Ay me, Ay me, O pas - sions

p *f*

Ay me, Ay me, O pas - sions

f

Ay me, O pas - sions strange and

sempre f

vi - - - - o - lent, Was nev -

sempre f

and vi - n - lent, Was

sempre f

and vi - o - - lent, Was nev - er

sempre f

strange and vi - o - lent, Was

sempre f

strange and vi - - o - lent, Was nev - er

sempre f

vi - - - - - - lent, Was

sempre f

- - er poor wretch so sore tor - ment - ed, Nor joy nor

nev - er poor wretch so sore tor - ment - - ed, Was nev - er

wretch so sore tor - ment - ed, Nor joy nor

nev - er wretch so sore tor - ment - ed,

wretch so sore tor - ment - ed, Nor joy nor grief can make

nev - er wretch so sore tor - ment - ed, Nor joy nor grief

grief can make my heart con - tent - ed, Was nev - er poor wretch

poor wretch so sore tor - ment - ed, Nor joy nor grief can

grief can make my heart con - tent - ed, Nor joy nor grief can

Nor joy nor grief

my heart con - tent - ed, Was nev - er wretch so sore tor -

can make my heart con - tent - ed, Was nev - er

so sore tor - ment - ed, Nor joy nor grief

make my heart con-tent - - ed, Nor joy nor grief

make my heart con - tent - ed,

can make my heart con - tent - - ed,

- ment - ed, Nor joy nor grief,

wretch so sore tor - ment - ed, Nor joy nor grief,

can make my heart con - tent - - ed,

can make my heart con - tent - - ed,

f

For while with joy I look on

can make my heart con - tent - ed,

f

For while with

f

Down, down I

f

f

For while with joy I look on high, Down, down I fall with grief and—

f

Down, down I fall, For while with

high, Down, down I fall with grief and—

f

For while with joy I look on high,

joy I look on high, Down, down I fall, Down, down I

fall, For while with joy I look on

die, Down, down I fall with grief and— die, down I

joy I look on high, For while with joy I look on

die, Down, down I fall, Down, down I fall, Down, down I

For while with joy I look on high, Down, down I fall,

fall with grief, For while I

high, For while with joy I look on high,

fall, Down, down I fall, Down, down I

high, For while with joy I look on high,

fall, Down, down I fall, Down, down I fall, For while with joy I look on

I look on high, Down, ——— down I fall,

rise, Down, down I fall, Down, down I fall, For while with

For while with joy I look on high, Down, down I fall, Down, down I

fall, ——— For while with joy I look on

Down, down I fall, Down, down I fall, Down, down I fall, For while with

high, For while with joy I look on high,

Down, down I fall, Down, down I

joy I look on high, I look on high, Down, down I

fall, Down, down I fall, Down, down I fall,

dim.

high, Down, down I fall, For while with joy I look on high, Down, down I

dim.

joy I look on high, Down, down I fall, Down, down I

dim.

For while with joy I look on high, Down, down I fall, For while with

dim.

fall, Down, down I fall, Down, down I fall with grief and

dim.

fall with grief and die, and die,

dim.

Down, down I fall, Down, down I fall with grief, with

p

fall, Down, down I fall, with grief and die.

p

fall, Down, down I fall, with grief and die.

p

joy I look on high, I fall and die.

p

die, Down, down I fall with grief and die.

p

For while with joy I look on high, Down, down I fall and die.

p

grief and die.

Nº 34. LONG HAVE I MADE THESE HILLS.

Moderate speed.

SOPRANO. (CANTUS.) — *f* Long have I

SOPRANO. (QUINTUS.)

ALTO. (ALTUS.)

ALTO. (SEXTUS.) — *f* Long have I made these hills

TENOR. (TENOR.)

BASS. (BASSUS.) — *f* Long

PIANOFORTE. (*For rehearsal only.*) — *f*

made these hills and val - leys wea - ry,

f Long

and val - leys wea - ry, *f* Long have I made these

Long have I made these

have I made these hills and val - leys

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With

— have I made these hills — and val - leys wea -

f

Long — have I made these hills — and

hills and val - leys wea - ry, With noise of — these my shrieks, With

hills — and val - leys wea - ry, With

wea - - ry,

noise of these my shrieks and cries that fill the —

- ry, With noise of these my shrieks and

val - leys wea - - - ry, —

noise of these my shrieks and — cries that fill the

noise of — these my shrieks and cries that fill the air, With

With

air, With noise of these my shrieks and cries

cries that fill the air, With

With noise of these my shrieks and

air,

noise of these my shrieks that fill

noise of these my shrieks and cries that

that fill the air, and cries that fill the air,

noise of these my shrieks and cries that fill the

cries that fill the air, of these my shrieks and cries that fill the

p

She

the air, With noise of these my shrieks that

fill the air, that fill the air,

p

She on - ly who should make me_ mer - - - - - ry,

p

air, She on - ly who should make me_ mer - ry, hears

dim. *p*

air, with cries that fill the air, She on - ly

on - ly who should make me mer - ry,

dim. *p*

fill the air, hears

p

She on - - ly_ who should

p

hears not my pray - er, That I a - las,

not my prayer, That

who should make me_ mer - ry, That I a - las, that

hears not my prayer, That I a - las, that

not my pray - er, That I a - las,

make me_ mer - ry, That

That I a-las, a-

I a-las, a-las, mis-for-tune's son and heir,

I a-las, mis-for-tune's son and heir, That I a-

I a-las, mis-for-tune's son and heir, That I a-

That I a-las, a-

I a-las, mis-for-tune's son and heir,

-las, mis-for-tune's son and heir, That I a-las, a-

That I a-las, a-las, mis-

-las, mis-for-tune's son and heir, That I a-las, a-

-las, a-las, mis-for-tune's son and heir, That I a-

-las, mis-for-tune's son and heir,

That I a-las, a-las, mis-

-las, mis - for-tune's son and heir, Hope in none o - ther hope

-for-tune's son and heir, Hope in none

-las, mis - for - tune's son and heir, Hope in none o - ther

-las, mis - for-tune's son and heir,

f

Hope in none o - ther hope

-for-tune's son and heir, Hope in none o - -

but in des - - - - pair.

p

o - ther hope but in des - pair. O un - kind and cru - el,

p

hope but in des - pair. O

p

Hope in none o - - ther hope but in des - pair.

but in des - pair.

p

- - ther hope but in des - pair. O un - kind

p

p

O un - kind, O un -

O un - kind, O un - kind,

un - kind, O un - kind,

O un - kind, O

p

O un - kind and cru-el, O un - kind, O

and cru - el, un - kind and cru - el,

-kind, O un - kind and cru -

O un - kind, O

O un - kind, O

un - kind, un - kind and cru - el, O un -

un - kind, O un - kind and cru - el,

O un - kind, O un -

* This note was evidently intended to be sung with the sharp although the accidental is not marked, but it must not be sustained for more than a minim.

-el,

f

un - kind and cru - el, If thus my death may please thee,

f

un - kind and cru - el, If thus my death may please thee,

f

-kind, and cru - - - el, If thus my death may please thee;

f

O un - kind and cru - el, If thus my death may please thee,

f

-kind, un - kind and cru - el, If thus my death may please thee,

f

p

Then die I will to ease thee,

p

Then die I will to ease thee, Then die

p

Then die I will to ease thee, Then die

p

Then die I will to ease thee, to

p

Then die I will to ease

p

Then will I die to ease

I will to ease thee,

I will to ease thee, Then die I will to

ease thee,

p

Then die I will to ease

mf

thee, Yet if I die, the world will thee con-trol,

mf *dim.*

thee, Yet if I die, the world will thee con-trol, And

mf *dim.*

Yet if I die, the world will thee con-trol, And

mf *dim.*

ease thee, Yet if I die, the world will thee con-trol, And

mf *dim.*

Yet if I die, the world will thee con-trol, And

dim.

thee, And

mf *dim.*

p

Lo here lies one,

p

write up - on my tomb, O sweet de - part - ure, Lo here lies

p

write up - on my tomb, O sweet de - part - ure, Lo

p

write up - on my tomb, O sweet de - part - ure, Lo here lies one, Lo here lies

p

write up - on my tomb, O sweet de - part - ure, Lo here lies

p

write up - on my tomb, O sweet de - part - ure,

p

Lo here lies one, Lo here lies one, (A - las poor

one, Lo here lies one, Lo here lies one, (A - -

here lies one, Lo here lies one, Lo here lies one, (A - las

one, Lo here lies one, Lo here lies one, Lo here lies one,

one, Lo here lies one, Lo here lies one, (A - las poor

Lo here lies one, (A -

soul) A true love's Mar - tyr,

-las poor soul) A true love's Mar - tyr,

— poor— soul) A true love's Mar - tyr, A— true— love's

(A - las poor soul)— A true love's Mar-tyr, A true love's Mar - tyr,

soul)— A true love's Mar - - - tyr,— A true love's

-las poor soul)— A true love's Mar - tyr,

f

f

A Mar - - - tyr, A true love's Mar - - tyr.

f

A true love's Mar - tyr, A true love's Mar - - tyr.

f

Mar-tyr, A true love's Mar - - tyr.

A true love's Mar - tyr,— A true love's— Mar - tyr.

Mar - - tyr,— A true love's Mar-tyr, A true love's Mar - tyr.

f

A— true love's Mar - - - - tyr.

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